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MUSICAL COMEDY

And Its Makers.

A BUNDLE OF MEMORIES.

Charles Collette, in the Shades, must be a little amused by his description as "A Soldier Actor"—it is many more than 50 years since he was a Cornet in the Guards! He sold out after a very brief experience, chiefly in the capacity of a sportsman, in the Army, and was not wont to regard himself as the military veteran at all. The late W. H. Pennington, who died some weeks ago, in the neighbourhood of 90, was once a genuine soldier, and rode in the charge at Balaclava. He must have recited Tennyson's poem many hundreds of times. A soldier-actor of old days was Disney Roebuck—a distinguished amateur in his day—eventually the pioneer of the South African stage. Playwriting seems to have attracted the Army man rather than acting. There was, for instance, Arthur Law, who was at first a member of the German Reed company, and became an extraordinarily prolific playwright, mostly in the interests of his comrades at St. George's Hall. Basil Hood was another Army man who, in fact, was persuaded to give up a military career of promise to become a most popular librettist of musical comedy, though he was capable of finer work, as "Ib and Little Christine" impressed upon us. Captain Robert Marshall, Captain Leo Trevor, Major du Maurier, are other military dramatists who occur. One writes, of course, of pre-war conditions: thereafter the soldier-actor was common enough—to the glorious eclipse of the volunteer captains, and Thames pilots, and fire brigade and football captains who managed music halls.

"By One Who Knew Him."

There is a disposition nowadays when a man dies for journalists, quite ignorant of his life and personality, to write about him with an intimacy that would be amusing if it were not rather impudent. This has been specially notable in the case of Charles Collette, who had spent many years in enforced retirement. He wrote a pathetic farewell to his fellow-members of the Savage Club. His last appearance there, to the recollection of the present writer, was at the dinner given to the Prince of Wales, when he sang one of his old songs with quite youthful vigour. He was specially fond of tongue-twisting recitations and ditties—for instance, he set himself out to rival "Chronophotonologos" with "Cryptoconchoidsophonotomata." He sang to his own banjo accompaniment a remarkable ditty with the refrain of "What an Afternoon," in which occurred the impressive lines, "He combed his hair with pumpkin-squash, and always sent his teeth to the wash, what an afternoon!" Charles Collette became a member of the Bancroft company at the Prince of Wales's Theatre. He married a sister of Marie Wilton—Blanche Wilton namely. One of his earliest appearances was made in Edmund Yates's play, "Tame Cats"; an historic fiasco. He had the obsession that he was extraordinarily like Charles Mathews the younger, but persistent efforts to establish himself as the Modern Mathews were not remarkably successful; in fact, Charles Collette's success on the stage was chiefly due to his self-confidence and extraordinarily high spirits. He was one of the last of the practical jokers, and always leader of the chorus of fun at the Savage Club in its less sedate days. Even that did not quite satisfy him—he was one of the founders of the Coventry Club, which eventually became the Eccentric. A tall, well-groomed man, he affected a somewhat sporting style in dress, the fine crop of black hair took a long time ere it fringed, the brightest black eyes, a fund of anecdote and experience of Victorian life in London.

Lionel Monckton.

So, too, the late Lionel Monckton. A vast deal of twaddle about him has been written. Lionel Monckton was one of several sons of the late Sir John Monckton, Town Clerk of London, one of the last of a school of officials long since extinct—when the Mansion House had its set, and the Guildhall its set, and each its Masonic Lodge of terrible import. Lionel Monckton for some time practised at the Parliamentary Bar, where his family associations were well calculated to advance him. His bent for the theatre was no doubt inherited from his mother, the well-known Lady Monckton, who, after many years of unique distinction as an amateur actress, took to the professional stage, and was at once accepted there as a star of the first magnitude. Lionel Monckton dabbled a good deal in



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MUSICAL COMEDY.

(Continued.)

journalism, and eventually joined the staff of the "Daily Telegraph," for which he wrote a great deal on music and the drama. He was a fine musician, with an extraordinary knack of popular melody; he wrote innumerable songs and some musical comedies, although he preferred mostly to work in collaboration. What utter tosh it is to speak of English light music dying with Monckton and his friend Ivan Caryll, who, if the truth must be revealed, was a Dutchman by name of Tilkins. We have the impression that Mr. Leslie Stuart is still living, with a tune or two in him still, and Sidley Jones, and quite a number of others, if such an enumeration were at all edifying! Mr. Lionel Monckton married Miss Gertie Millar, and showed a perfect genius for bringing out the good points in her method. Their associations in the capacities of prima donna and composer long outlived their romance. Lionel Monckton suffered from painful illness many years, but he remained a pathetic figure at the first nights which he persistently affected.

A Bitter Tongue.

He was a great club man, and it was hard to tear him from the piano, or from the card-table, wherever he should settle down, till the small hours of the morning. He had a bitter tongue. It speaks well for the writers of many obituaries that they should be so profuse in floral tributes, for he was, in fact, a difficult person to get on with. It speaks best of all for the wonderful adoration of a terrier that was his inseparable companion. George Edwards had the very greatest regard for Lionel Monckton's advice and opinion, but, when one comes to think of it, what a clean sweep the Great Reaper has made of every important figure in the world of musical comedy from the time of its establishment as a definite form of art!

All Gone.

One began these rambling notes with Charles Collette, who was an effective exponent of the old school of burlesque, but an incredibly bad Shakespearean clown, as he was the first to admit. He played Autolycus in Mary Anderson's revival of "A Winter's Tale." When George Edwards came into his own at the Gaiety he took up the tale of burlesque where John Hollingshead had left it off, but he was soon to be deprived of such folk genius as Nellie Farren and Fred Leslie. How fortunate he was to recruit the genius and impudent wit of James Davies, a ribald solicitor, always in trouble with the authorities, but a still unmatched composer of musical comedy. When James Davies became somewhat difficult, there was James Tanner—a strange creature, like a gipsy, who began life as a baggage-man for Van Biene, and developed a most extraordinary facility in writing the story of musical comedy on the "while you wait" system, stage managing it as he proceeded. And then came Basil Hood—all of them are dead ere their prime. It is never our disposition to be the laudator temporis acti, but, frankly, we find it difficult to marshal a group of men to-day beside those we have just named: We do not seem to have the inspiration of George Edwards, the facile wit of Jimmie Davies, the technical skill of Tanner as a metteur-en-scene—we seem, in fact, to be marking time on the lighter side of the stage. The genius of the moment seems to be ineffectual prodigality of expenditure, and the use of the description "producer" should be penalised.

Arthur Branscombe.

Almost as one writes comes the news of Arthur Branscombe's death. I knew him well, for more than thirty years. I should say he was well over sixty when he died—though he was over-indulged and out of condition. His name was not Branscombe, and his romantic adventures with Moorish pirates as a naval officer were, I think, short. His early career in London was devoted to securing a reclame for American dames, such as Mrs. Frank Leslie. He was, in fact, well connected. He wrote the book of "Morocco Bound," and to the end of his days believed it would revive triumphantly. As a matter of fact, his later efforts in writing for the stage were not successful. All the parties would doubtless be glad to forget the awful fiasco at the Scala Theatre a year or two ago. Branscombe interested himself greatly in the making and exploitation of films, and especially with the Sulgrave Society, in illustrating the early days of the makers of America in Northamptonshire. It was this enterprise last took him to America. But his Sulgrave propaganda was not a remarkable success.

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WANTED, owing to transfer of date, March 24, 31, April 7 and 14, first-class repertoire of West-End plays. ARTHUR KNIGHT, O.H., Tunbridge Wells.

"BILL OUT O' WORK" REVUE. WANTED, Monday next and March 3. Can be seen this week Walham Green.

Wires: Drama, Four Oaks. Letters, KIMBERLEY, Woodside, Four Oaks, Birmingham.

WANTED, good Theatres, Monday next, also March 3 and 10, for the super-comic pantomime, "Cinderella" (in 7 scenes); company of 24; illuminated Coach and Poney; Wire offers, WILLIAMS, Grand Theatre, Wellington, Salop.

WANTED, Monday next, "ROSETTE" REVUE. The show that set London laughing. With exceptional strong cast. Full Beauty Chorus.

Starring Billy Merrick, that clever comedian. Unprecedented success, Royal Stratford, London, Grand, Gravesend, Palace, Lincoln. Refer, then wire, Pavilion, Southampton.

WANTED, March 10, 17, "Cat and Canary"; excellent business done everywhere; April 7, Oct. 13, 27, "Cabaret King".

Coms., T. C. WPAY, 5, Green-st., W.C.2.

WANTED, Known, IMPERIAL OPERA COMPANY, unexpectedly vacant March 3, week, to precede Guildford and Richmond, also March 31, week. Wire or write, SAMUEL WALMSLEY, Manager, this week, T.R., King's Lynn; next week, Palace T., Salisbury.

WANTED, first-class Theatres for my own first-class Variety Combinations. See advert. under Companies Wanted column.

THE FRED REYNOLDS AGENCY, Norfolk Chambers, Norfolk-st., Sheffield.

WANTED, through hall closing, Feb. 25 and various on, for the grand Musical Comedy Revue entitled "S. ALRIGHT."

48 Artists, 5 Scenes, 4 Big Specialities, including Johnson's Jazz-time Band and the March of the Tin Soldiers, "A Riot." Wire for this great attraction. Printing ready. NEVILLE, 15, Delancey-street, Camden Town, N.W.1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, brilliant Operatic Soprano, also Baso-Baritone, special week March 10; must have played Marguerite and Mephisto. Letters with repertoire, parts played, Terms, photos, ENTERPRISE, Palace Pier, St. Leonard-on-Sea.

WANTED, Good Juvenile Lady, also Robust Character Actor. Apply, between 11 and 2 Wednesday, 61, Camberwell New-road, near Kennington Church.

WANTED, Experienced Artists, special London production, try-out new mystery play; share profits. LYSCEA, 7a, High-street, Beckenham, Kent.

ARTISTS WANTED.

WANTED, for C.P. Lt. Com. Dancer, Sub., Sep., Contralto, Pianist, Tenor, Spec. Dance; each invest £5; reb. Monday, Lancs, genuine; share receipts equally. Photo (stamp), age, height, to Y.Z., 11, Victoria-street, Whitstable, Kent.

WANTED, eight young girls, must be smart, good dancers, and singers. Six Manchester Miles and Two features. Write. All send photos and full para. to NEVILLE, 15, Delancey-st., N.W.1. (with stamped envelope).

WANTED, a Small Girl, apparent age 10; fully licensed; must speak Scotch. Also Small Part Lady, Scotch essential, and good-looking; capable understudy; 5ft. 8in. Write, Box 253, "The Era."

WANTED, Known, We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

ARTISTS' WANTS.

WANTED, Known, DOLLIE LEE. Just concluded Panto, as Speciality Dancer and Columbine.

Yacant for Revue or Variety. The Gorgeous Wardrobe. Wire, Market-place, Poulton-le-Fylde.

WANTED, GEORGE HAMMOND, Base-Baritone. C.P. Revue. Appear, Feeder, powerful voice. P.A., 8, Hailley-road, Forest Gate, E.7.

WANTED, Mon. on, Revue &c. COOTIE and COOTIE. A Lady and a Comedian.

Sure success in any parts. 35, The Green, Belgrave, Leicester.

WANTED, Known, the Military Gordons, Pipers, Drummers, and Highland International Dancers, are at liberty. 25, Wardour-st., W.1. Send recent last week in "Bunnie Prince Charlie" at the Gaiety Theatre, Manchester; enormous success.

All coms. best offers. 35, Ramford-st., C.-O.-M., Manchester.

WANTED, Lib. for No. 1 C.P. Revue &c. JIMMY WRAY. Also famous Alto and Light Comedian; young, smart, with strong personality; a voice that commands success. Wire, Hill View, Eye Bridge, Derbyshire.

WANTED, Known, the New Orchestral Players have few vacant dates, Concerts, Dances, &c.; good summer offers invited. Terms, photos, DONALD SMITH, 38, Lancaster Gate, W.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also March 3, by MILE ANNETTA, trapeze, ring, and rope performer. Wire, 58, Clarendon-street, Leamington Spa.

WANTED, Monday, between London and Newcastle. CELSIUS.

Magnificent Comedy and Sensational Illusions. Always an outstanding drawing success. The ideal show for the Super Cinema. Starring, Theatre Royal, Worthing.

WANTED, Known, PERCY CURRY Comedian, Liberty Monday; halls, revue; h. refs. Albion Hotel, Sunderland.

WANTED, Feb. 25, March 3, 17, by TONY RAGLAN.

Eccentric Comedian at the Piano, with his Novel Jam-pot Xylophone. A Riot of Melody, Comedy and Novelty. Wire, 102, Cambridge New-rd., London, S.E.

WANTED, Feb. 25 and March 3 by GT. SCOTT, Music and Juggling on the unsupported ladder. Wire, 58, Clarendon-street, Leamington Spa.

WANTED, Monday on, BERT LEVER, Versatile Comedian; halls or revue. 2, Leicester-place, Church-street, Hereford.

WANTED, Feb. 25, March 4, and later, by GILLIN, Vent. Make your comedy safe. Wire, Pal., Lincoln.

WANTED, Known, HADLEY HARMAN, the Characteristic Comedian, Vacant Monday next. "Considerable ability as a story teller." Vide "Era" hire or write, 23, Acorn-street, C.-O.-M., Manchester.

WANTED, by HENRIETTE and SELINA, March 3, 10, also 24th, follow Fleetwood, bean, voc. instr. spec. The Co-op. Hall, Widnes; next, Palace, Clay Cross.

WANTED, Monday, TWO DANIELS, smart, Novel Acts. B105, Sherbourn-road, Birmingham.

The Incomparable Athletic Act. CARRIE and DICK.

In Whirlwind Athletic Revue. WANTED, Vac. Mon. next, March 3 and 17. Wire, Hippo, Mexborough.

WANTED, Mon. also several later dates, with exceptions, EDDY REEVE supported by MISS KATHLEEN TAYLOR, Presenting a Star. Pretty Quick-change, Musical, Vocal, and Comedy Surprise Realisation. 31, Charles-street, Blackpool.

WANTED, Mon. on, with exceptions, VIOLA and AEOLA. Brilliant Vocal and Musical Act. Wire, Assembly Rooms, Cockermouth.

WANTED, Monday and later, by HARPE and HARPER, in a Novel and Original Singing and Musical Act; sure attraction. Wire, 115a, Front-street, Arnold, Notts.

WANTED, Feb. 25, March 3, THE CYRANES. Remarkable Acrobatic Duo. Wire, Hippo, Exeter.

WANTED, Feb. 25, March 10, 17, THE FAMOUS 4 CHRISTIES. Own Scene and Effects. Wire, this, Christies, Arzyle, Birkenhead. P.A., 3, Oxford-st., Barrow-in-Furness.

WANTED, Monday next, on FANDOR Troupe of Lady Acrobatic Trick Cyclists. 36, Weavers-rd., Wellingborough.

THE HINDUSTANS. "Dreams of India." 15 mins. show. Six gents, two ladies. Introducing dancing, musical, and tumbling display. The only act of its kind in existence. Note: This is not an Arab Act. Absolutely different from any Oriental Act ever seen over here. Managers, you want a novelty; well, here it is. WANTED, March 3, 10, and 17, on. All coms. H. PRESCOTT, Manager, The Hindustans Co., New Theatre, Northampton.

CIRCUS ARTISTS WANTED.

WANTED, testing season, Ireland, acts that would combine either Stud Groom or Tent Master; also Agent in Advance; must know their business. Band, Wire, particulars and terms, TEXAS BILL, Poste Restante, Belfast.

CIRCUS ARTISTS' WANTS.

WANTED, Known, ROLLO, in his aerial slack rope sensation, at liberty for circus, fêtes, and galas, &c. Coms., 38, Sand-street, Rochdale-road, Manchester.

WANTED, Known, DANE BROS., at lib. for Testing; 2 distinct acts; comedy, acrobatic, and ring show. Offers invited. Tins, Emp., Dewsbury.

WANTED, Known, BRENT BROS., Sensational Acrobats, wish to fix Summer Circus Season. Perm. add., 2, West-square, Alexandria, Dumfrieshire.

WANTED, Known, W. ALLEN, Clown and Acrobate; lib. Feb. 25, on; circus or revue good entries and dresses. Add., 34a, Hayles-street, Southwark, S.E.11.

SHOWMEN'S ADVERTISEMENTS.

MUSICIANS' WANTS.

WANTED, by first-class Trio, all brilliant soloists, Pianist (fine contralto voice); Violin, Cello, Engagement; any business; undeniable credentials. TRIO, 18, Prebend-street, Bedford.

WANTED, Known, first-class Dance Quartette, double-handed, free end of April; good showmen; 3 years last job; audition, 15, Broadwater-rd., Tottenham.

WANTED, Known, MELODY MIXERS, first-class Jazz Four, vacant March 10; dance hall, cafe, hotel; offers; band or singly, to MUSICAL DIRECTOR, Rougemont Hotel, Exeter.

WANTED, Known, Ladies' Orchestra, double-handed, for Jazz Band; first-class artists; open for engagement, M. D., 40, Young-street, Doncaster.

WANTED, seaside summer engagement by Quintette, comprising Violin, Saxophone, Banjo, Piano, and Drums; extensive library; classic and jazz; good offers only. H. CASH, 85, Goldsmith-row, Hackney-road, London, E.2.

WANTED, Known, MAY WALTER ORCHESTRAS.

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WANTED, Known, dance band, fine combination five players, will be free the end of March; accept engagement anywhere; first-class offers only. Write, J. J. SYLVESTER, 15, Theobald's-road, Holborn, W.C.1.

WANTED, by smart Orchestra, Summer Engagement, Conductor; 10 years Opera Comique, Paris, available; number of players according to requirements. All come to H. ROSE, 19, Rupert-street, W.1. Phone, Regent 781.

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WANTED, Engagement in Paris or on Continent, April 1 to July or longer, by first-class Anglo-American Jazz Band; 5 to 8 men. Can be heard in London. Box 222, "The Era."

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WANTED, first-class Roller Skate Instructors. Apply, with full particulars, experience, references, and salary required, to MANAGING DIRECTOR, Industrial Hall, Edinburgh.

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WANTED, for cash good jazz set, complete with effects; must be in perfect condition, not a toy set. Particulars, SCARD, Cinema, Milford Haven.

WANTED, new or secondhand Circus Tents, Billings, Price and particulars, TEXAS BILL, Poste Restante, Belfast.

WANTED, to Buy, immediately, secondhand Glockenspiel (piano action); good condition. Cheap for cash. DRUMMER, Empire, Jarrold.

WANTED, E flat Alto Saxophone; high pitch. Particulars to SAXOPHONIST, Empire, Kettering.

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WANTED, Theatre Tableau Curtains and Pelmet; must be as good as new; for procession opening 30ft. wide and 24ft. high. State colour, exact size, and absolute lowest price. Box 268, "The Era."

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NOTICE TO MANAGERS AND AGENTS.

I, P. M. TURNER, wish to intimate that I have disposed of my interest in the touring production of

"SHUFFLE ALONG"

and am in no way connected with same.

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BIRTHS, MARRIAGES, & DEATHS

IN MEMORIAM.

WEBB.—In affectionate remembrance of John Webb, who died at Napsbury, Feb. 21, 1913. Not forgotten by his wife, Nellie V. Warden.

WOLF. — In affectionate remembrance of John Wolf, who died at Napsbury, Feb. 21, 1913. Not forgotten by his wife, Nellie V. Warden.

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JUVENILE LEAD.—Light Comedy (Gent). Tenor Vocalist. Age 25 to 30. State if Dancer. Height about 5ft. 8in.

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12 SMART CHORUS LADIES.—Good Singing and Speaking Voices. Ages 20 to 25. Height 5ft. 6in. to 5ft. 8in.

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All photos will be returned. Silence a polite negative. NO PERSONAL APPLICATIONS ENTERTAINED.

EMLYN PRODUCTIONS, LIMITED,

Beg to announce that as from 4th February, 1924, Mr. P. M. TURNER ceased to act in any capacity whatsoever for their revue

"SHUFFLE ALONG"

which continues its successful tour.

Three Immediate Vacancies: 3rd, 10th and 17th MARCH
(South Preferred).
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W. W. KELLY'S W.W. KELLY'S COMPANIES THEATRES.

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Must be something big.

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Perfect production. Camels, Horses, Egyptian Donkeys, Sheep and Goats, etc.
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This week—Metropole Theatre, Seattle.

COUNTY BOROUGH OF BLACKPOOL.

CARNIVAL, JUNE 11 to 21, 1924.

THE Music and Entertainments Committee offer a Premium of

FIFTEEN GUINEAS FOR A LYRIC,

To be afterwards set to music, for the Blackpool Carnival Song, 1924, under the following conditions:—

1. The Lyrics must comprise of three four line verses with Chorus or Refrain.
2. The Lyric must also be written to a rhythm of 2/4 or 6/8 time.
3. The Committee reserve to themselves the complete copyright and all performing rights of any lyric accepted by them, which will become the absolute property of the Committee.
4. Lyrics must be enclosed in a sealed envelope endorsed "Carnival Lyric," and must be forwarded to the undersigned on or before February 29, 1924.

HERBERT HOWARTH,

Hon. Secretary.

Market Chambers,
Lytham Street, Blackpool

SONGS AND SINGERS.

Francis and Day.

Beside being this week a prominent item in the current songs of many artists working single or double turns.

"Maggie! Yes, Ma!" ("Come Right Upstairs!"), is being featured with equal success in a goodly number of revues.

In the former category may be mentioned the Two Bobs at Camberwell, Dollie and Billie at the Alhambra, Dinkie Jeune at Strand, Sydney and Adelaide at Bradford, and Renda Rudd at Leeds, and in the latter Alfred Jepson (in "Movie Star") at Darwen, Jessie Preston ("Lights Up!") at the South London, Dorothea Ince ("Jinks") at Islington, and Jack Stanford ("Hello, Blackpool Carnival") at Manchester.

Fred Barnes, at the Arzyle, Birkenhead, is singing, beside those popular items, "Sing Along, Sambo," and "I'm Ticked to Death I'm Single," a new song, by John P. Long, the title of which is "Vivian."

At the New Cross Empire "Foot-Loose, Toadie (Go 'Bye!)" and Paul Whiteman's waltz, "Wonderful One," are among the admired items being performed by Herman Darewsky's All-British Band.

In response to many requests, Jan Hurst, the musical director of the municipal entertainments at Bath, is including "Maggie! Yes, Ma!" in all his programmes.

Max McCarthy, the well-known tenor, is singing with best results "The Smile o' Molly Maloney," at the Tivoli, Dublin.

Fred Johnson, of Eve (A Queen of Hearts) Co., is including "Maggie! Yes, Ma?" in this Jesse Haines production.

Somebody's Wrong" is scoring a hit in all Bob Mather's current engagements.

Cellini, the Anglo-Italian tenor, has been arousing much enthusiasm in Scotland—and notably at Edinburgh and Galashiels—by his singing of "The Smile o' Molly Maloney," during which his partner, Nanette Coley, draws the heroine of the song in colours.

"Wonderful One" has a new and delightful exponent in Patricia Charkon, who has been scoring with Paul Whiteman's ballad at both the Aston Hippodrome and the Cambridge Playhouse.

Keith Prowse.

Without a doubt "Down on the Farm" is another winner. It is being broadcast nightly from the Savoy Hotel with great success. Artists who have already had this number are unanimous in their praise of this "novelty singing fox-trot."

At Holborn Empire last week Percy Horri scored with his rendering of "Romany Love." This successful ballad is also featured by Ernie Ladjow in "Kick Off" revue.

"Last Night on the Back Porch" has broken all records. Letters of congratulation pour in, enumerating the wonderful success the number is bringing all artists.

Louis Cole writes from Folkestone: "My partner and I received the encore of the evening with 'Last Night on the Back Porch.' It is the applause winner."

Harry Lester, in "Round Up," writes: "We are featuring 'Last Night on the Back Porch' in great style, and have never had a more instantaneous hit."

Renda Rudd, at the Palace, Leeds, and Dinkie Jeune at Palace, Strand, are two clever comedians who are doing enormous with this number.

Keith Prowse standard ballads are equally successful. Eileen Lake, the charming soprano, this week at the Hippodrome, St. Helens, is meeting with great success with "Just for a While" in "Realities."

Miss Newman gains much applause with her rendering of "Dear Little Garden I Love."

The Gibson-Stamford Quartette have found two winners in "Lassie o' Mine" and "Faded Love Letters" at Empire, Wolverton. Allan Pritchard, baritone, is also scoring with "Lassie o' Mine."

Don't forget "Down on the Farm." Send in 6d. for selection of our new numbers. Please state style.

Duff, Stewart & Co.

Although established as long ago as the reign of William III., this firm, which is now under the personal direction of the hustling Mr. Laurence March, for so many years associated with Riccio, is among the most enterprising and up-to-date publishing houses. A great "hit" is being scored everywhere with the comedy vocal fox-trot, "Bringing Up Father," written on the famous "P. J." series of pictorial cartoons, and published by arrangement with the "Daily Sketch."

On the orchestral side especially big business is being done with "Melody Maze," a splendidly arranged selection of popular melodies of yesterday and to-day.

Mr. J. R. Bingley, musical director of the Prince of Wales, Grimsby, and Mr. Felix Burns, of the Empire, Edinburgh, are among those who report its enthusiastic reception.

M.H.A.R.A.

Extraordinary General Meeting.

There was a poor attendance at the extraordinary general meeting of the members of the Music Hall Artists' Railway Association, convened by the Management Committee, and held on Wednesday last in the Board Room, 18, Charing Cross-road.

At the opening of the meeting, the object of which was to consider recommendations for the alteration of the subscription cards, Mr. Cecil Morley occupied the chair, but vacated it on the arrival of Mr. George D'Albert, who presided during the remainder of the proceedings.

Mr. Morley said that owing to the financial state of the Association, the Management Committee felt that something drastic had to be done to the object of improving matters.

Some discussion took place regarding the wording of the resolution which had been drafted, and eventually Mr. Harry Marlow moved "That all quarterly cards at the price of 5s. be dated for fixed periods terminating March 31, June 30, Sept. 30, and Dec. 31, and that this rule shall operate as from April 1 next; also that yearly cards be issued upon payment of entrance fee of 5s. and 15s. per annum; such 15s. can be paid by instalment of 5s. down and the rest of the money in two instalments of 5s. each succeeding month."

Mr. Howard Ward seconded, and after some discussion the motion for the adoption of the rule was carried unanimously.

Mr. Monte Bayly next moved the following as a new rule: Every performer temporarily resident in the British Isles, or any others temporarily resident in the British Isles, eligible for membership of the M.H.A.R.A., must pay the entrance fee and the yearly subscription in full in advance, and when renewing pay the yearly subscription also in advance. The decision of the Management Committee on the interpretation of this rule and all rules shall be binding and final.

Mr. Fred Herbert seconded, and the new rule was agreed to.

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MISS HILDA BAYLEY

the well-known actress
and film star, writes:—

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HILDA BAYLEY.

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Members of the Theatrical Profession are invited to write for free samples.

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GEORGIAN SOAP
10" per Tablet.BRISTOW'S GEORGIAN
BEAUTY POWDER
1/3 & 2/6

"MAKE BEAUTY A DUTY"

ORCHESTRAL ITEMS.

FRANCIS AND DAY.

Many congratulations are being showered by Liverpoolians upon that talented musician, George Collins, of the Royal Red Orchestra, the occasion being his appointment as musical director of Lyons' Cafe, Liverpool, and likewise of the Popular State Cafe in the same city. It is a certainty that the patrons of these important establishments will appreciate the efforts of so skilled an artist as Mr. Collins, who is a firm believer in, and a great supporter of, Messrs. Francis & Day and the dance music of the firm.

The Clarion Band, who nightly delight the members of Brett's Club, and who have been successfully appearing also at the London, Shoreditch, where its reception must have delighted Billy Ward, its promoter, have been giving delightful interpretations of "Runnin' Wild," "Blue Hoosier Blues," "No, No, Nora," and other popular items.

L'Oonie, the great eccentric conductor, has, at the Corner House, been sending the London habitués and provincial and foreign visitors into ecstasies of mirth daily whilst "Barney Google" has been played, the comic "eyes" he wears adding hugely to his own natural gifts of comedy. Regarding these "eyes," the Orchestral Department has already supplied no fewer than 6,500 pairs, and applications are still pouring in for more.

The firm's sterling success, "Maggie! Yes, Ma!" is now prominent on all programmes, and is specially featured everywhere, repeated encores being the rule, and no dancer scheme is considered complete that does not include both "Maggie! Yes, Ma!" and "Barney Google," and that exquisite waltz, "Dreamy Melody." Incidentally, though the two first-named items are fox-trots, both tunes make excellent one-steps, and they are becoming universal favourites in that connection.

A rare "find" has come to light in the shape of a "Blues" item, entitled "Somebody's Wrong," which is likely in the near future to become a formidable rival to all its predecessors in dances of that class.

Santos Casani and his dancing partner, José Lennard, whose inimitable skill are household words, gave exhibitions at Madeira Hall, Streatham, on Saturday, Feb. 9, "Wonderful One," that supreme hit, being among the most appealing of their many excerpts from the firm's novelties.

A British film production, "The Man Without Desire," with Mr. Ivor Novello as the centre-piece, is being given at the Tivoli Theatre this week. On Monday it was heralded by a charming speech from the heroine, Miss Nina Vanna, who made graceful acknowledgments to Mr. Adrian Brunel, the producer. The latter has achieved something both beautiful and intelligent. The story deals with Venice of to-day and two hundred years ago, and of a broken-hearted young man who is scientifically put to sleep and awakes among the admittedly strange surroundings of the present day. He sees in Leonora the reincarnation of his former poisoned love, but the unknown passage of time has sapped "his desire," and he himself ends the life so mysteriously protracted. Novello's work in this character is to be highly praised. He looks equally at home in the costume of 1723 as he does in the clothes of latter-day conception.



"LOSH MON, A'M AWFU DRY."
"YE'LL SOON BE HAME, DONALD, AN' WI' THE BEST O' SPIRITS."

D. & J. McCALLUM'S

Perfection

SCOTCH
WHISKY
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WORLD-WIDE
REPUTATION

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Temple Row.

THEATRICAL GOSSIP.

Revival of "Diplomacy"—New Moffatt Play—Illness of Arthur Bouchier—Author of "Morocco Bound" Dead.

"Diplomacy."

Rehearsals are in progress of "Diplomacy," to be revived at the Adelphi in March, with Miss Gladys Cooper in the principal part. Sir Gerald Du Maurier will produce. Several of the artists who appeared in the 1913 revival of the piece at Wyndham's will again be seen.

The Cast.

Miss Cooper resumes her old part of Dora. Mr. Owen Nares will once more be the Julian. Mr. Norman Forbes Baron Stein, Lady Tree Lady Henry Fairfax, and Mrs. Anne Schletter the Marquise. Among newcomers are Mr. Dawson Milward as Henry Beauclerc, Miss Irene Brown as the Countess Zicka, and Boris Renevsky, a Russian actor, as Orloff.

Dick Departs.

Saturday saw the last of "Dick Whittington" at the Palladium.

"Monsieur Beaucaire."

"Monsieur Beaucaire" will be revived at the Strand Theatre on Saturday. The comedy has not been seen in the West-End since Lewis Waller played it 16 years ago. Mr. Gerald Lawrence will play the title part in the revival, with Miss Madge Compton as Lady Mary Carlyle.

Here is the cast:—Monsieur Beaucaire, Mr. Gerald Lawrence; Duke of Winterset, Mr. Philip Hewland; Molyneux, Mr. Stanley Vine; Rakell, Mr. Oliver Johnstone; Marguis de Mirepoix, Mr. Geoffrey Chate; Ricksit, Mr. George de Lara; Beau Nash, Mr. J. Fisher White; Captain Badger, Mr. Charles Keen; Jolliffe, Mr. Gerald Kent; Bantison, Mr. Gerald Saffery; Townbrake, Mr. Clarence Hurst; Lady Mary Carlyle, Miss Madge Compton; Lucy, Miss Anna Russell; Mrs. Mabsley, Miss Stella Ray; Lady Rellerton, Mrs. Fordyce; Miss Presbrey, Miss Lucia Alexander; Miss Paitello, Miss Biron.

"Bunt Pulls the Strings."

Until further notice three matinee performances of "Bunt Pulls the Strings" will be given weekly at the Garrick—Wednesdays, Thursdays and Saturdays.

"Kate."

Mr. Donald Calthrop's Kingsway production of "Kate," or "Love Will Find Out the Way," is fixed for Feb. 25. The company includes Mr. Frederick Ranauld, Miss Nellie Briercliffe, Mr. Sydney Fairbrother, Mr. Gregory Strand, Mr. Eric Lewis, and Mr. Percy Parsons.

New Galsworthy Play.

In a few weeks we are to have a new play by John Galsworthy, "The Forest," at St. Martin's Theatre. Rehearsals are in progress. Mr. J. H. Roberts and Mr. Leslie Banks have important parts.

Forbes-Robertson Lecture.

Sir Johnston Forbes-Robertson will lecture on "An Actor's View of Shakespeare" at the Wigmore Hall on Sunday in aid of the People's Concert Society.

"The Bad Man" at Brixton.

A hearty welcome was accorded Mr. Matheon Lang at the Brixton Theatre on Monday. He has a part which suits him admirably, and whether as a villain, a sardonic humorist, or a cynical lover, he displayed all those mannerisms that so endear the Mexican brigand to British audiences. Fred G. Thurstans, as the "old man in the chair," amused all. Henry C. Hewitt and Mariel Alexander, as the lovers, did excellently. The bullying husband was played by Edward Cooper in an effective manner. At the conclusion Mr. Lang made a speech, thanking the house for their approval.

Religious Drama Revival.

Mr. Barry Jackson, of the Birmingham Repertory and London Royal Court Theatres, gave an address to a Birmingham Literary Society during the week-end on "The Theatre." He said the drama was creeping back to religion. However, some people said they did not care for the Repertory Theatre, because it was so "chapelry."

"Decameron Nights."

Picture rights in "Decameron Nights," the Drury Lane play, have been secured by Graham Wilcox Productions. The "Decameron Nights" film will be directed by Mr. Herbert Wilcox, and an international star will be engaged for the leading part. The exterior scenes will be photographed in Italy, while the interiors will be done in London.

Moss Empires.

From the just issued report it appears that the balance at credit of profit and loss account of Moss Empires, inclusive of the amount brought forward from the previous year, is £252,334 0s. 7d. From this amount there falls to be deducted the preference share dividend for 1923, £13,394 13s. 3d., leaving the sum of £238,939 7s. 4d. to be dealt with at this time. The directors recommend that this amount be applied as follows: (1) In writing off the amount standing in the balance-sheet as special expenditure on the company's properties, £24,276 8s. 5d.; (2) in payment of a dividend on the ordinary shares for the year ending Dec. 31 last, at the rate of 2½ per cent. per annum, less income tax, £10,758 18s. 1d., leaving a balance to be carried to the current year's accounts (subject to Corporation Profits Tax and bonus) of £18,903 19s. 10d. The annual meeting of shareholders will be held on March 4, 1924.

New Moffatt Play.

Mr. Graham Moffatt is rehearsing a new play at the Garrick Theatre; but this does not mean the withdrawal of "Bunt Pulls the Strings," whose term has some weeks to run—and in the meanwhile Mr. Moffatt hopes to secure another theatre. "Susie Knots the Strings" is in the nature of a prelude to "Bunt."

Arthur Bouchier Indisposed.

Mr. Arthur Bouchier, who has for some considerable time given his medical advisers anxiety owing to his recurring attacks of arthritis, has been persuaded by them to forego the immediate cares of management. He has accordingly arranged with Mr. B. A. Meyer to take over the Strand Theatre for a period lasting into the late autumn. This will, however, not debar Mr. Bouchier from appearing either in "The Beetle" or another play in the not too distant future.

Bransby Williams Home.

Homeward bound after a twenty-five weeks' tour of Canada, from Montreal to Vancouver and back, Mr. Bransby Williams writes:—"I have delivered eighty-eight lectures and addresses on Canada and Empire in schools, colleges, and at clubs, Rotary and other. The Governor-General, Baron Byng, came with his staff to Winnipeg and saw the show, and came round to dressing-room to congratulate me. When in Ottawa, he invited myself and my wife to Government House to lunch, and there personally thanked me for what he called 'Great Empire work.' When I boarded this boat (the Montcalm), he sent a personally written note of 'Good Luck.' I am returning home, and for a few weeks to my old love—'variety.' I hope to appear at Coliseum in a week. Shall leave England again some time in May to go to Australia."

Red Riding Hood Again.

Mr. J. A. E. Malone apprises us from New York that he has acquired, on his own and Mr. George Grossmith's behalf, the English rights in "Stepping Stones." The story deals with the adventure of Little Red Riding Hood and her efforts to escape the pursuing wolf through a strange and wonderful country. "It is," said one critic, "amusing stuff, nonsensical, of course, but delightful."

Books of the Play.

Messrs. Wells Gardner, Darton and Co., Ltd., will publish immediately the first volumes of an original series of acting versions of Elizabethan and later dramatists. The three volumes will be Dekker's "The Shoemaker's Holiday," Shirley's "The Sisters," and Beaumont and Fletcher's "The Knight of the Burning Pestle."

Magic and Melodrama.

Mr. Randle Ayrton, Mr. K. K. Ardaschir, and Mr. G. Dickinson-Kenwin are concerned in a venture which has obtained good provincial bookings. Mr. Dickinson-Kenwin's protean act, done at Maskelyne's last autumn, has been made the basis of a three-act melodrama entitled "The Magician," produced by Mr. Randle Ayrton, who also plays an important part.

"Lord o' Creation."

"Lord o' Creation" had quite a friendly reception at the Savoy on Tuesday evening last, and amply fulfilled the promises made in its behalf by our Blackpool correspondent. There is a far-away echo of the Lord of Burleigh in the story of young Alec Baird, the son of a wealthy sheep-owner, who marries a fishermaid, and for a long time maintains the fiction that he is of her own class. The strain of belief becomes tense, but fine acting carries the day.

"Hamlet" at Oxford.

Oxford University Dramatic Society produced "Hamlet" at the New Theatre, Oxford. It was a notable event, being the first time in the history of the Society that the play has been ventured upon. The O.U.D.S. may be congratulated on achieving an undoubted success—acting, setting, scenic effects, music, and a novel Gosh effect. Mr. G. Isham made quite a sensation with a spirited and unconventional conception of Hamlet. His resonant voice, graceful bearing, and clear enunciation easily gripped attention. His best scenes were in the quieter moments in the scene with the Queen in Act III; he might possibly with advantage have acted on the advice he gave the Players—"in the whirlwind, tempest, and . . . the whirl of passion, you must acquire and beget a temperance that may give it smoothness." Gertrude, the Queen, was portrayed with dignity and dramatic intensity by Florence Glossop-Harris, and Lila Maravan played Ophelia with distinction and restraint. The producer, Mr. J. B. Fagan (Trinity), hon. director of the Oxford Playhouse, discarded the conventional scenery, employing a false proscenium with curtains and special lighting effects, thereby giving Hamlet's Ghost (R. Newlands) a very weird effect. Mr. Fagan is to be congratulated on the results and on the whole production generally. The costumes for the play were mostly taken from Albrecht Durer's drawings (1471-1528). The scenery was designed by J. B. Fagan. The music for the overture and interval was William Byrd's Fantasia Nos. 1. and 1L.

Death of Arthur Branscombe.

News comes from America of the death there of Mr. Arthur Branscombe, who wrote "Morocco Bound." His relatives here are earnestly requested to put themselves into communication with the Editor of "The Era."

Actors' Club.

A concert given by the Actors' Club on Sunday was most successful. The programme was excellent. A large number of members and guests attended. After the concert an impromptu dance was arranged, members of the Varsity Five Jazz Band giving their services. A dance has been arranged for Feb. 23, from 8 to 12, and tickets for members and guests may be obtained from the Entertainments Committee. There will be Valse Competition.

Stoll Attacks the Exhibition.

Apparently (writes Sir Oswald Stoll) millions of money have been expended for the purpose of covering hundreds of acres of ground with a gigantic entertainment enterprise as a temporary opposition to hundreds of permanent institutions—restaurants, dramatic, variety, and picture theatres, parks, &c.—which represent millions of capital and pay huge annual sums in rates and taxes? Is that fair? The guarantors were not asked to assume liability in respect of a "pleasure garden."

Don't Open at Night.

As a guarantor not wishing to be called upon to help to meet an enormous loss, I suggest that the exhibition should not be open at night. I suggest that it should be open for eight hours daily on week-days, from 11 a.m. to 7 p.m., and for six hours, from 1 p.m. to 7 p.m., on Sundays, no one being admitted after 6.30 p.m.

New Revue.

"Billy" is the title of a new revue by Mr. Norman Lee, which Mr. Ernest Dottridge announces for production at the Palace Theatre, Oldham, on March 3. In the cast are—Mr. Stan Anisim, Mr. Robert Woodard, Mr. Tom E. Conover, Miss Nita Jarcho, Miss Dolly Dubois, Mr. Teddy Francis, Mr. Dene Wood, Mr. Erney Dubois, and Miss Lucy Murray.

Birmingham Repertory.

The Birmingham Civic Society has issued a circular intimating that Mr. Barry Jackson would, it is understood, be willing to reconsider his decision to close down the Repertory Theatre if guaranteed an audience of at least three quarters the capacity of the house on each night of the week during a season of 12 weeks in each year. A canvass is to be organised to ascertain if such guarantee can be obtained.

Many Happy Returns to—

Gertie Miller—Thursday, Feb. 21. Graham Moffatt—Thursday, Feb. 21. Kate Rorke—Friday, Feb. 22. Bertram Wallis—Friday, Feb. 22. Nora Delany—Friday, Feb. 22. Ruby Kimberley—Saturday, Feb. 23. Frank Celler—Saturday, Feb. 23. Harry Welchman—Sunday, Feb. 24. J. Stillwell—Monday, Feb. 25. W. V. Garrod—Monday, Feb. 25. J. H. Barnes—Tuesday, Feb. 26. Grace Warner—Tuesday, Feb. 26. Isabel Irving—Tuesday, Feb. 26. A. Blandell Murray—Tuesday, Feb. 26. Ellen Terry—Wednesday, Feb. 27. J. Bannister Howard—Wednesday, Feb. 27.

Ronald Frankau Productions, Ltd., are now to be found at 10, Lancaster-place, Strand, W.C.2.

Fred Reynolds, the Sheffield agent, last week ran his 29th combination during the past three years.

Crossley Taylor, general manager of the Glasgow Alhambra, has been appointed a Justice of the Peace.

Betty Chester has decided definitely to retire from the Co-optimists, and her place will be taken by Mabel Green.

J. B. Mulholland contributes a characteristically outspoken article on the subject of the entertainment tax to the "Curtain."

Diana Hamilton, who had to leave the cast through illness, resumed her original part of Ann, in "Outward Bound," on Monday.

Platt and Eaton's company, with the Hammersmith "Beggar's Opera," is at Balham Hippodrome—its only date in London this spring.

The Duncan Sisters were mentioned last week as having received their first training under Gertrude Hoffmann. It should have been the "Dolly Sisters."

Edouard Espinosa, who has recently been successfully touring India, returns to London next month, to produce something new in the way of a revue and ballet illustrating the glamour of the Orient.

Leslie Fakher, who was obliged to retire from the cast of "Havoc" after the third performance owing to an acute attack of laryngitis, has returned to the Haymarket to take up the part of Roddy Danton.

Doris Harley, of Billy and Doris Harley, has had to enter a surgical home in Birmingham for a somewhat serious operation, but hopes to be fit for work in Jack Gallagher's revue at Birkenhead on March 17.

PREMIERES OF THE WEEK.

"BACK TO METHUSELAH!"

At the Court.

One might have guessed that when Shaw wrote an epic it would be mainly an epic of the future. He is essentially a prophet, and—strangely—one who is now recognised in his own country. For the Court Theatre was crowded on Monday night, and we understand that all the tickets for the first cycle have been sold, and that there are very few left for the other three.

Mr. Barry V. Jackson, in his speech at the fall of the curtain, described "In the Beginning" as an hors d'oeuvre. This is an apt description, for the four parts which are to follow constitute the meal. We are already anticipating with relish the sweets and savoury promised in the final scene in 51920, when we stretch to "As far as thought can reach."

Our main impressions must therefore be left until next week, but we can record that while there is much that is moving and often beautiful in the opening part, a good deal of it is a trifle dull and uninspired. It is almost as if Shaw, who has tackled with such zest Caesar and Cleopatra, Napoleon, Androcles, and even the Salvation Army, was actually overpowered by the Garden of Eden. He will be happier when he gets to the Brothers Barnabas, and his imagination is allowed full play in the future.

One of the reasons that the opening part is not entirely satisfactory may be in the fact that the Serpent was not played as expressively as possible. There is no precedent for playing Serpents on the stage, but we feel that the lines might have been given more variety and a finer expression than they were by Miss Caroline Keith. Miss Gwen Frangon-Davies had the great opportunity as Eve, and we can hardly imagine it being better played. Her sensitiveness (and so much of the beauty of the play has to be conveyed by Eve's response to the words of the Serpent) in the first scene was wonderfully subtle, and she was equally good as the mother of Cain—the prophetic of the future—in the latter half. Adam is not so well written, and Mr. Colin Keith-Johnston acted fairly satisfactorily. Mr. Scott Sunderland had the better part as Cain—the war-maker; the destroyer; Eve's son, who anticipated death—and he gave an extremely vigorous idea of the first murderer.

Mr. Shelving's decorative design for the Garden of Eden is delightful.

"COLLUSION."

At Bournemouth.

A Play, by J. E. Harold Terry, with acknowledgments to Vernon Woodhouse, Produced at Bournemouth, Monday, Feb. 18.

Cast:—Wing-Commander Ridgewell, D.S.O., M.C., Mr. Hugh Wakefield; Heatley (a Maid), Miss Mary Forrester; Major Wibley, M.C., Mr. S. J. Warrington; Owen Folliott, Mr. Brian Gilmour; Diana Ridgewell, Miss Iris Hoey; Mr. Archer (a Solicitor), Mr. Allan Aynesworth.

The action of the play takes place in 1922 and opens with the unexpected arrival from Mesopotamia, at Diana Ridgewell's maisonette, of her husband with his friend, Major Wibley. Bill had received a letter from Diana saying their marriage had been a mistake and proposing divorce. Diana is charming, but somewhat capricious, and does not seem to know what she does want. The marriage, though one of affection, has been fruitful of misunderstanding. Wibley's advice is that what Diana really pines for is to "be mastered." In Bill's absence Diana has become very intimate, albeit innocently, with one Owen Folliott. Owen calls, and the consummate assurance of his manner compared with that of the mild, hesitating Bill provides some delightful comedy. Diana and her solicitor, Mr. Archer, arranging a divorce, arrive, and he latter expresses surprise at finding the husband in the wife's maisonette, as it might suggest collusion. However, preliminary evidence of desertion is arranged, the accommodating Bill imagining this will bring happiness to Diana to be released from him, so he departs, and ultimately receives the usual order from the Court to return to his wife within fourteen days. On the last one of the fourteen days Bill, having sought too much solace from his club's old brandy, gets into Diana's bedroom at night, makes himself comfortable, after having locked and taken keys of other bedrooms. Diana arrives home later and vows she will spend the night in the maisonette's lounge rather than share the bedroom. However, the cold and discomfort prove too much for her. She admits defeat, and joins Bill. The solicitor calls next morning, and, amazed on learning what has happened, declares the case is at an end. Owen comes out in his true colours, and Diana, already half-releiving and roused by Bill's determined dealing with Owen and sudden display of masterfulness, melts entirely.

Throughout Iris Hoey played Diana with rare charm and skill, bringing out all the comedy in the part and touch of feeling here and there with light but most effective touch. A very clever characterisation. Hugh Wakefield has a great deal to do as Bill, and it is difficult to imagine it being done better, and to his sterling performance much of the evening's success was indebted. Allan Aynesworth contributed a polished study of the solicitor.

"BACHELORS."

At Brighton.

Mr. Aubrey Fitzgerald, the clever author of "Bachelors," produced at Brighton on Monday, is evidently no admirer, says our correspondent, of the fair sex, for all through a remarkably well-told story he gibes at woman and represents her in a light not flattering. His heroine is a brainless, stupid, selfish girl, whom he saves from ruin at the last hour in a fit of remorse. Not that the character of Evelyn Warriner is not true to life; there are many such, and the audience at the Palace Pier Theatre fully appreciated this; but her character in comparison with the strength of the men's cut a sorry figure. She is the young wife of Richard Warriner, who marries late in life, he being over 50 and she 22 or thereabouts. He has led a very comfortable bachelor's existence, watched over by his bachelor guardian angel and confidential servant, Dean, this part being played by the author himself. Tired of the dullness of her home and her husband's literary work, she seeks distraction by supposed week-end visits to her relations or friends, not always telling her husband the truth, but her escapades have been quite innocent until she meets a Mr. Christophoson, and more out of bravado than anything else poses under an assumed name, not having the slightest idea the two men were friends. They, however, had fought together in the war, when Richard Warriner saved his young subaltern's life. Coming into money and having to drop his old name, he calls on Warriner while his wife is absent to renew his acquaintance, and tell him of his good fortune. Delighted to meet again, the two men grow confidential, and Christophoson tells Warriner of his infatuation for a young married woman whose husband treats her abominably, and asks his advice. The woman in question is Richard Warriner's flighty, spoilt young wife, but neither knows it. Things have come to a crisis, and they have parted, Evelyn begging for her liberty. Asking Lucy for a proof of the lady's love for him, he gives his old pal a sealed packet of love letters, little dreaming he is giving the husband his own wife's letters to another man. Finally the lovers clope, but Evelyn is seized with a fit of remorse, and flees home to beg her husband's forgiveness. The most gripping piece of work in the play is in the third scene, when Warriner discovers his friend is his wife's lover, and the acting of the two friends is simply splendid and full of pathetic incident. The saving grace comes in here, as before he is aware the lady in question is his wife he learns from Lucy she is entirely innocent of wrong-doing, and left him at the eleventh hour, so eventually this paves the way to a reconciliation and happy curtain. All through cutting, brilliant wit and flashes of sarcasm render the lines delightfully clever, and the acting was uniformly of the best. Mr. Aubrey Fitzgerald was inimitable as Dean, Mr. Edmund Kennedy was well chosen for the long and trying part of the husband, and Mr. St. John Hamund gave a wonderfully vivid and realistic sketch of the crabbed old bachelor publisher, while for ease and naturalness supplemented with forceful power nothing could beat Mr. Dodd A. Mohan as the lover. Miss Kathleen Kilfoyle took the part of Evelyn, and played it with just the correct irresponsibility, and the only pleasing part about her is that she comes to her senses in the end. Mr. Ernest Barry appeared as Jimmie and Miss Peggy Colvin as the maid. The play was very warmly received.

"THE BOHEMIANS."

Mr. Henry Baynton in a New Latin Quarter Play.

"The Bohemians" is founded on Henri Murger's "La Vie de Bohème." Its authors are Alex. M. Thompson and Robert Courtneidge, and the four acts with eight scenes which it comprises were presented at Birmingham Prince of Wales' Theatre on Monday by Mr. Henry Baynton and selected company. There is some charming incidental music by G. H. Clutsam, and the play—which has a comedy and strong love interest—being produced under the direction of Mr. Courtneidge, is more than agreeably staged. Dating to the crinoline period, the designer has contrived to make the dresses both artistic and pleasing.

The scenes relate the fortunes of Rodolphe D'Avray, a poet, whom Mr. Baynton represents with much felicity, though in two or three of the more tender passages between him and Mimi, the flower girl, the balanced diction of Shakespeare seems to obtrude itself. But in the comedy and dramatic episodes Mr. Baynton is splendid. His recital at the Bohemian soiree, at the end of which he receives a letter from Mimi announcing her departure from his roof, was done in convincingly tragic style.

To follow his literary bent, Rodolphe deserts a rich uncle (Mons. Durand, ably played by Mr. Frank Barclay) and joins the Bohemian circle, with its uncertain financial fortunes. The uncle, intent on forcing Rodolphe to resume his social station, persuades Mimi to give him up by urging that she is ruining his prospects. The poet's friend Marcel, a historical painter whose patrons are non-existent, likewise has an attachment. In his case, however, Musette is capricious; on occasions fashionable gentlemen and finery claim her attention. A passionate philosopher, with an understanding of the world, Musette's difficult part is in the highly capable hands of Miss Fedora Rozelli, who has the advantage of a good contralto voice in the songs she sings. The story proceeds round the attempt of the friends—including Gustave, a scholar, and Schaubard, a musician—to raise funds for the soiree. Both Mimi and Musette leave the Bohemians at the same time with intentions unknown to each other. Poverty afterwards revisits the friends, and the disappointed Marcel and Rodolphe burn their love keepsakes. "Down with wine, and long live philosophy," declares Rodolphe in their misfortune; incidentally, with youth gone, he condemns Bohemia as tantamount to lost opportunities. He reads a new poem on the charm and perfidy of women, ending sardonically: "Laugh, lovers, laugh." Then Mimi is brought into the attic by Musette, dying from exposure and starvation. In the following remembrance scene between Rodolphe and the flower girl Mr. Baynton and Miss Dorothy Turner are impressive; both are at once united in their love, though it has a tragic end. Miss Turner acted with restraint but marked effect throughout.

The Marcel of Mr. Campbell Fletcher was a capital study, and Mr. Geoffrey Lovatt was a philosophical scholar. Some excellent Bohemian work was put in by Mr. Frank J. Randall as Schaubard, while Miss Ethel Callanar, as his favourite Phemie—with a liking for the military—was adequately superficial. Mr. O. W. Roberts introduced a little comedy as the sugar refiner requiring his portrait done, and Mr. Kenneth Wickstead made a capable servant. The strains to which the friends are put to provide themselves sustenance and evade payment of debts furnish some laughable incidents, in which the playing of the landlord, Benoit (Mr. Owen Baxter), with wine, and the portrait scene, were capital examples. Portions of the dialogue are crisp and epigrammatic, and at the close Mr. Baynton received an ovation.

THE PHENIX.

"The Country Wife" Revived.

The last performance of Wycherley's satirical comedy, "The Country Wife," seems to have taken place in 1748, although a poor farce of the same name, adapted from the play, was played at Drury Lane in 1765. The Rev. Montague Summers, in his fascinating history of the play on the programme of the present revival, states that the neglect of "The Country Wife" is "extraordinary." But is it? We doubt if the most ardent of admirers of the Restoration drama could seriously maintain that Wycherley's masterpiece is possible on the modern stage, or has been for the last hundred years. It is exceedingly clever and amusing, and the wit is delightfully fresh and spontaneous; it is of extreme interest as a—probably very distorted—commentary on the life of the seventeenth century, but so much of it is almost brutally offensive. In fact, its neglect is very understandable, for no mere blue-pencilling could make it presentable as ordinary public theatrical fare. It is offensive in the main idea that a man—well! We'll leave the plot for the student of Wycherley to discover for himself!

No blue-pencilling took place in the Phoenix performance at the Regent Theatre on Sunday and Monday last, and the society gave one of the best productions since its formation. So many of the parts are very good, and for the most part they were superbly acted: Miss Isabel Jeans has never done anything better than this Mrs. Pinchwife. It was a superbly drawn study of the arch-roguish country wife.

"TOODLE OODLE."

At the Royal, Stratford.

This musical comedy extravaganza, by Bileys' Productions, had a hearty reception here on Monday night. Mike Johnson, as Sam, a handy man, is an old favourite. The other artists were excellent. Tot Robbins proved a quaint light comedian, and worked well with Mr. Mike Johnson. Mr. Stanley Henry, the possessor of a good light tenor voice, won notable successes with "If It Takes a Thousand Years" and "Angels." Miss Betty Noble, too, proved a great success, and in "Saturday Night" has a popular number. Miss Kitty Austin, as the pet of the village, acted charmingly, and was particularly successful with "Romany Rose," in which she joined with Mr. Henry. Baby Vi danced charmingly. The Three Castles introduced some welcome singing and dancing, one special favourite being "Old-Time Songs." The Reggones were clever at the village firemen.

"SNACKS."

At Stoke Newington.

Messrs. Beresford and Pearce's "Snacks" (in various assortments) is at Stoke Newington with an excellent company, headed by that versatile North Country comedian, Sid Dooley. Efficient service is also rendered by Oliver Hardwick, Lawrence Sparks, Wallie Revell, Len Ray, Manon Trevor, and Wee Betty. The Alexander Quartette and the O'Leary Girls are strong in the musical department, and the entire entertainment is clean and bright.

THE REALM OF MUSIC.

MISS DOROTHY SILK.

One hardly knows whether most to congratulate Miss Dorothy Silk or ourselves on her cleverness in making her appearance on this planet coincide with the revival of old music. For nature has certainly cut her out on purpose to sing it. At her concert in Wigmore Hall she was heard in a lovely cantata by seventeenth-century Christian Ritter, a Bach aria, and in songs by Dowland, Campion, Bartlett and Purcell, as arranged by Frederick Keel for string quartet accompaniment (played by the Philharmonic Quartet). In all she sang beautifully, the pure quality of her voice and the ease and skill with which she uses it delighting and satisfying the ear. The tone, under the influence of feeling, is shot through with exquisite, constantly-changing colour. It was so in the exalted mood of Ritter's "O Amantissime Sponse, Jesu." Mr. Stuart Robertson, a young bass who took part in some Purcell duets, has yet to learn this art of colour. He has a naturally pleasant voice to work upon. These duets were sung to Dr. Harold Darke's accompaniment at the piano. Not the least of the evening's pleasures was a performance of Mozart's Oboe quartet in F, in which Mr. Leon Goossens played the oboe part.

LANGHAM CHORAL SOCIETY.

Mr. Hugh Marleyn deserves every credit for preparing two new, or practically new, works for the Langham Choral Society's concert at Queen's Hall. For truly the way of the innovating choral-conductor is hard; so hard that he who takes the safe and easy path of familiar repeats that every choir-singer knows backwards should not be visited too severely with chastisements. It is doubtful whether Holst's "The Cloud Messenger"—which has had only one performance, fourteen years ago—will ever get to that stage. Its difficulties are too difficult for the average society, and its rewards none too sure. There are beautiful passages, but also many that cannot be called anything but dull. Neither choir nor orchestra seemed quite secure with the music. The singers did their brave best, but the work wants better musicianship than they possess—at present; and Mr. Marleyn, with all his zeal, was unable to get the response he wanted from heads buried in scores. Miss Sylvia Pickford sang the contralto solo, and in the other work, "The Moon Hymn," by Count Axel Raoul Wachtmeister, the bass solo was sung by Mr. A. E. Y. Benham. Mr. Ben Davies, Miss Lilian Natali (a bright soprano), and Mr. Wilfred Temple contributed songs to the programme.

MISS BEATRICE SNELL.

Later on, as her technique develops, Miss Beatrice Snell may give a more authoritative reading of Brahms' F minor Sonata than was heard from her at Wigmore Hall. But it is to be hoped that in gaining in that direction she will not lose the qualities that made her playing so pleasing the other night—her real feeling for the spirit of the music, her freshness and warm enthusiasm. Better, too, ever so much, her present reticence and self-abnegation than a dazzling display at the cost of finer elements. In Bach's French Suite, No. 5, in G, the quiet efficacy of the pianist's methods and her determination to let the music speak for itself told their tale most happily. Another feature of the programme was Saint-Saëns' Variations on a Theme of Beethoven for two pianos (with Mr. F. W. Holloway at the second piano-forte).

MISS CATHERINE O'BRIEN.

There was a good deal to be enjoyed in Miss Catherine O'Brien's pianoforte playing at her recital in Steinway Hall—a delicate but firm touch, considerable dexterity of finger, well-disciplined power, and a sense of proportion. All these qualities stood her in good stead in Schumann's Etudes Symphoniques, with which she began her programme—a bold opening! If she did not altogether rise to the heights of her great argument, she realised good measure of the romantic beauty of the music, and in some of the variations her playing had no little eloquence. And of how many young players can so much be said? In place of Mr. Frederick Taylor, indisposed, Mr. Earle Spicer sang some old Italian songs, using a sonorous bass with good effect. Mr. Reginald Paul accompanied him most ably.

WESTMINSTER CHORAL.

There was choral singing worth hearing at Queen's Hall in the Westminster Choral Society's performance of "Elijah" under their conductor, Mr. Vincent Thomas: spirited and incisive in the dramatic choruses, expressive and well-controlled in the sustained numbers. The singers showed themselves alert and eager and well up to their work. Thoroughly efficient in every way, too, were the soloists, chief among whom was Mr. Horace Stevens, who by the sincerity of his singing gave a living interest to the rôle of the Prophet. Miss Ely Treweek delivered the soprano airs with telling effect. Miss Ethel Fenton sang the contralto solo expressively, and Mr. Ivor Walter's tenor was well suited in "If with all your hearts." The orchestra was a detachment of the London Symphony, and Mr. Berkeley Mason played the organ accompaniments.

MISS DENISE LASSIMONNE.

Although it was Miss Denise Lassimonne's debut as a recital-giver at Wigmore Hall, she has been heard fairly often of late in concerts organised by others, and is already recognised as a young pianist of more than ordinary promise. Hers is the ample technique common to all the pupils trained in her school—the Tobias Matthay—and she can turn it to account in many styles of music, as she showed in a programme including a Mozart Sonata, Bach's English Suite in G. Franck's "Prelude, Chorale, and Fugue," and a number of Chopin's Mazurkas. A present defect of her playing is that she is inclined to use her command of a wide range of the softer tone colours, and an expressive touch out of season as often as in season; or, to put it in another way, to paint the lily. This last operation was accomplished all too effectually in the Sarabande of the Bache, which was so overlaid with extraneous "feeling" as to be hardly recognisable. But this fault belongs to a phase which will pass; the promise remains.

ROYAL COLLEGE OF MUSIC.

Two concerts were held last week at the Royal College of Music. On Friday the orchestral students gave performances under Mr. Adrian Boult's direction of Beethoven's Seventh Symphony, Smetana's "Vltava," the Brahms' Violin Concerto, and Max Bruch's "Ave Maria" for soprano and orchestra. Mr. Boult's personality seems to have an inspiring influence at Kensington, for the note of the playing was a never-failing vitality. He kept the symphony all broad and simple, and if his tempi were slower than is customary, no doubt this was done with reasoned purpose. The playing in the string departments was exceedingly good, and in the Presto the wood-wind also showed up well—much better than in the first and second movements. Miss Marie Wilson gave a very capable account of the solo part in the concerto, her style showing a sensitiveness of expression unusual in a student player. Miss Bertha Stevenson, the singer in the Max Bruch work, has a voice of some power and good quality, well used.

At Wednesday's Chamber concert, Mendelssohn's String Quartet in E flat (Mabel Weller, Barbara Ensor, Joyce Cook, Ursula Luker); several of Glazounov's duets for two violoncellos (Eleanor Gregson and Dorothea Marno); pianoforte solos (Barbara Wykeham George); an organ solo (Harold Sykes); and songs sung by Marjorie Langford, Philip Warde, and Gwyneth Edwards, made up a varied programme, and the performances maintained the high standard usual at these functions.

MISS KATHLEEN McQUITY.

Some first-rate qualities were evident in Miss Kathleen McQuitty's pianoforte playing at Aeolian Hall. She has a charming piano tone and great agility of finger, and in a group of pieces by Lully, Daquin, and Boëly gave us dexterous and crisp playing, and it should be added, showed a real appreciation of this old music. Her Beethoven (E. major Sonata, op. 109) was notable again for a clear sense of interpretation and for finish of style; and Brahms' Sonata in C was played with considerable forcefulness and conviction.

M. NOUFLARD'S CONCERT.

Artists who have trained and coached with M. Maurice Noufflard appeared at a concert given by him at the Hyde Park Hotel on Friday, when much admirable singing in operatic arias, lieder, and old and modern songs was heard. The names of the performers made an imposing list, for most of them are already well known; those, for instance, of Miss Ivy Phillips, Miss Dorothy Burford, Mr. Bertram Ayrton, Mr. Sinclair Cole, Mr. Cecil Simms, Mr. Franklyn Kelsey. Others are, no doubt, destined to be heard more of before long. Here, in Miss Gwendolyn Spanwick, who sang the "Mad Scene" out of Thomas "Hamlet," is a decided acquisition to our national opera. And if the company lately at Covent Garden will take the hint, they need not look farther afield than Mr. Pietro Zennaro next time they give a "guest" performance of "Rigoletto"—unless Mr. Zennaro's fine baritone is snatched up by America or somewhere else, as is likely enough to happen before then. Another performance must be mentioned, that of Miss Sybil Scanes, in David's "Couplets du Mysoli." It was very charming indeed.

MISS CECIL DIXON.

Pianoforte-playing as sound and refined as that of Miss Cecil Dixon will always give pleasure, even when the recital offers nothing but familiar things. At Aeolian Hall Miss Dixon played the early Beethoven Sonata, Op. 2, No. 3, the first sonata from Mendtner's Op. 25, and a very well-worked group composed of Chopin studies and pieces by Debussy and Rachmaninoff. There were a few instances of smudged detail in the opening allegro of the Beethoven, for which a natural flurry of the moment was no doubt accountable; since, when the pianist settled down to her work, these defects disappeared, and she played with crispness and neatness and assured ease. The recital-giver had the assistance of Mr. Patrick Byrne, a good baritone, who sang some of the Irish country songs in arrangements made by Herbert Hughes.

DR. MILNER'S PUPILS.

Dr. Augustus Milner is one of the most finished of singers himself, so that it is the natural thing to expect to find taste and style well developed in those fortunate enough to be able to study with him; and, in fact, such expectation was rewarded at the concert his pupils gave in Wigmore Hall by some very pleasing performances. Some of the singers were obviously in the making, and were merely reporting progress. But they, as well as those who approached the finished state, gave evidence of careful training on right lines, adapted to each individual voice. Two points seem to call for special notice: the clearness of diction that naturally follows on the correct placing of the tone; and the excellence of the mezza voice singing, which was as full, and carried as well as the forte—only the quantity, not the quality, altered. This, of course, is a particular seldom understood. Those appearing were Marie Benda, Edward Allan, Jean Roper, John Armstrong, Louise Shelley, Antony Maney, and Elfrida Vipont. Miss Dora Milner played the accompaniments.

OPERA MADE EASY.

"Opera Made Easy" is the title of a new serial publication, edited by Sir Thomas Beecham and issued by Metzler and Co., which has been designed to meet the needs of those thousands of musical people whose vocal and piano technique is of the most modest kind. As the editor's note says, it places the performance of the "master tunes" of opera within reach of every man, woman, and child who can play a few notes and has an ear for a good tune. The first volume contains eight numbers: The serenade from Bizet's "Fair Maid of Perth"; the Prize Song from "The Meistersingers"; Cherubino's aria, "Voi che sapete," from "The Marriage of Figaro"; the "King of Thule," and the "Flower Song" from "Faust"; the "Star of Eve," from "Tannhäuser"; the "Spinning Chorus," from the "Flying Dutchman"; and "When Other Lips," from the "Bohemian Girl." The arrangements, which have been made by Sir Thomas Beecham, H. C. Colles, Herbert Hughes, and other well-known musicians, may in every case be played as pianoforte pieces as well as sung, since the melody is given to the right hand. Soprano and tenor songs have been transposed to suit voices of average compass, and tonic-solfa notation is added for the benefit of those singers whose knowledge does not embrace acquaintance with the staves. Alfred Kalisch and Boyle Lawrence are the writers of the new English versions provided.

The Strolling Players Orchestra are to play Francesco Santoliquido's Symphony Suite "Aquarelli" at their concert in Queen's Hall on the 25th inst. This will be the first performance of the work in England.

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COVENT GARDEN OPERA.

"FAUST."

Little need be said about the National

Company's "Faust," under Mr.

Julius Harrison's direction, except

that it was on the whole a good

performance and that the audience

thoroughly enjoyed every moment

of it. That there were roughnesses

here and there cannot be denied, but

wonder is, not that they were so many,

but that they were so few, in this well-

worn, all-the-year-round, repertory

opera. Fortunately, the "house" on

"Faust" nights is not critical. There

were no signs of staleness in the

principals' work, and there they earn

gratitude. Miss Licette came as freshly

to Marguerite's music as though she

had never sung it before. Mr. Michael's

Valentine, too, might have been a new

"creation," so much life and vigour did

he put into him. The Faust, Mr. Tudor

Davies, gave us much melodious sing-

ing, and Mr. Allin, in his Mephisto, a

fine, full-bodied flavour of malignancy

—besides, at times, some splendid tone-

painting. Miss Blyth's Siebel was

pleasant, but exceedingly girlish; and

why does she sing "behind the abbey-

door" when she means "cottage-

door"? The Martha of Miss Brunsell

had a sprightliness—not to say skittish-

ness—that flatly contradicted her

wrinkles.

"SAMSON AND DELILAH."

On the Saturday night the company

threw themselves with gusto into the

scenes of inter-tribal strife and

jealousies and victories of Saint-Saëns'

"Samson and Delilah." It was all done

with tremendous—and proper—convic-

tion. The Delilah was Miss Thornton,

the Samson, Mr. Hyde. Both gave

luscious singing of the voluptuous music

in the "temptation" act, and Mr.

Hyde has never sung with greater

splendour of tone or more poignant feel-

ing than in the prison scene. Do we

rate this fine tenor of ours at his just

value? Mr. Farrington sang dramatic-

ally, but rather under-played as the

High Priest. Mr. Anderson's sonorous

bass told in the Aged Hebrew's solo,

and Mr. Collier was a good Abimelech.

The orchestra's playing had plenty of

colour and life under Mr. Julius Harri-

son, who had to take a well-deserved

call after the second act.

"PARSIFAL."

The Knights of the Grail in Wednes-

day's performance of "Parsifal"

found their usual difficulty in doing

two things well at the same time.

They gave most of their attention to

the stage ceremonies and sang indiffer-

ently. In other respects the

performance was among the best the

National Company have given this

season. It preserved some of the best

features of the earlier production in

the Parsifal of Mr. Hyde, the Kundry

of Miss Ancrum, and the Gurnemanz

of Mr. Allin. The Amfortas of Mr.

Parker was new. He sang finely, but

there was a theatricality about his final

passionate outburst. He may, of

course, take the perfectly defensible

view that Amfortas could not have

been an altogether sincere character.

Mr. Collier was the most convincing

Klingsor we remember. Mr. Ber-

tram's rather dry tone was not out of

place in Titurel's music, and the small

parts were well sustained by Miss

Molly Street, Miss Florence Foote,

and Messrs. Mummery, Ellis, Rickitt,

and Heaps. The Flower Maidens and

FROCKS AND FANCIES.

The New Jumper Suit and its Trimmings—A Flaming Spring!—Material—and the Ubiquitous Pleat—Sports Clothes and Economy.

Tantalising weather, isn't it? At one moment blue sky and sun, and a bowl of croquet in a shop window, make you feel as if an immediate spring outfit was necessary—and then a snow-storm and an extra woolly makes you break all the commandments against envy, malice, hatred, &c., when you think of the lucky people gone south or east.

New Spring Suits

Anyway, I can tell you something definite about new spring suits. Debenham and Freebody have some of the new and original models which are all built on the jumper method. The skirt is plain about the hips, and then pleated; and the coat isn't a coat, but a cloth jumper, which slips over the head. Some are finished with dinky little embroidered bib-collars and round cuffs, others are lined with vivid-hued silk, which turns over to make small revers and long, floating scarf ends, made, in fact, on the lines of a French student's—traditional—blouse. In the house you can wear a thin jumper, and slip on the other for outside wear—and very practical and sporting they look. To be really "right" your crepe de chine or ro-maine jumper must be exactly the same colour as the cloth of your jacket or turtleneck.

Kerchiefs More than Ever.

Sorry to keep on insisting on the kerchief—but I hear from Paris that they are being incorporated into the frocks. Lenief had one model in his dress show last week with handkerchief sleeves, points to the skirt, collar and sash, while on black-satin frocks Batik handkerchiefs are pleated cross-wise across the skirt.

Buttonholes—Flowers and Others!

From Paris is reported a craze for buttonholes of flowers—tiny bunches of violets in particular—and Bernard is putting buttonholes in all his tailor-made suits to meet the demand.

Shoes First.

They prophesy a flaming Spring—red suits and hats and belts and bags and shoes. A word of warning, therefore—build from the shoes, for, if you are going all the way with this fashion, it is essential that all the reds should match—a fact that some window dressers in London haven't as yet realised! Buy your shoes and get your material to match. The leather is harder to match with materials or hats than vice versa. If you are afraid of all red for a frock, take a look at a perfectly darling frock pretty Mai Bacon wears in the Little Revue, which is a cross between a Paisley and a Batik-patterned georgette or crepe de chine.

For the Home Dressmaker.

A word in your ear, oh, women who make frocks for yourself or know a "wonderful little woman." When buying material, remember that for evening and afternoon frocks it must be soft and supple. Some of the newer kinds told into next to nothing. Gauze of the softest is embroidered elaborately with metal thread; patterned chiffon and georgette have a further decoration of gold and silver. Foulard is passing, but a new crepe, elaborately patterned, is taking its place.

Pleats.

The distinction between this year's models and last seems to be largely a matter of pleats. Everything is pleated, and if you want to bring a last year's frock up to date and can match the material, add a loose, straight cape collar, accented pleated, to it, or inset a couple of pleated panels. If you cannot match the material buy chiffon to tone, and make the cape, and pipe the sleeves and neck with it. Even tailor-mades are given a kind of stiff frill, or a loose stiffly pleated, with cuffs and collar to match.

Zebra Shoes.

With a magpie frock, or an all-black one with white Byronic collar—it will be a Byronic Centenary shortly, and those loose white collars he affected are

already fashionable—you must wear shoes striped zebra fashion. I don't think they are pretty, but they are certainly smart. For the the daintiest patent leather with narrow inset straps of jade green or scarlet or orange are worn, and often have initials in enamel on little medallions. Snake-skin is very fashionable again, while for evening wear the loveliest brocades are shown.

Space-saving Frocks.

The problem of finding a frock that you can wear all day and in the evening as well is one that has worried many a worker. It is found! And it is, of course, a development of the coat or cape that is reversible and was introduced last year. The skirt consists of four tiers of flounces made of the new material, which has a dull crepe finish on one side and a bright satin finish on the other. They are mounted on a tube-like skirt which can be worn either way up, and so the dull side of the flounce is worn during the day and the bright side at night. A long-waisted tunic of the crepe has a bright chiffon lining and can be worn inside out, also detachable sleeves—et voila!

Artistic.

If you move in artistic circles you can just slip on a bright little coat over a dull black frock for dancing wear. I saw pretty Mrs. Eugene Goossens dancing the other night at the Hambone Club in such a one—a black coat with bands of wonderful silver and green Chinese embroidery to it. She has fallen a victim to the scarf twisted round the neck with one long loose end.

Economy.

As a matter of fact economy is, unfortunately for the shops, the note of the moment. I fancy this season we shall find more and more girls and quite a lot of women wearing sports clothes all day long and even dancing in them at tea-time, and the afternoon frock will be cut out of our wardrobes. Of course some of the so-called sports clothes are very lovely, but they are also simple and can be worn for a long time without being noticeable. From suit of the simplest to evening frock, also simple but of the loveliest material, will be the only transition. Elimination! That is the watchword!

"Prepared to Die," with Eddie Polo in the lead, is an interesting film written around the engaging personality of the artist named above. But it is more than a mere medium by which the intrepid feats of the popular star may be envisaged, possessing in an abundant degree the welcome and none too frequent element of humour and commendable for close continuity. Star, story, and scenery are alike admirable. Wardour Films are the distributors.

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THEATRICAL EMPLOYEES' GRIEVANCES.

Mass Meeting at Liverpool.

The biggest theatrical gathering ever held in Liverpool took place on Sunday evening, when the vast Stadium, capable of holding about 5,000 people, was packed in every part.

For the purpose of placing before the members and the general public the conditions of pay and employment in the theatrical industry the meeting was convened by the Liverpool Committee of the Entertainment Federal Council, Musicians' Union, Actors' Association, N.A.T.E. and Electrical Trade Union, in conjunction with the Liverpool Trades Council and Labour party, the object being to obtain a Federal closed shop for all workers in the entertaining industry, both back and front of the stage. The chair was occupied by Alderman Robinson (leader of the Liverpool Labour party), and speeches were delivered by Mr. Jack Hayes, M.P. for Edgehill, Liverpool; Mr. Alfred Lugg (general secretary of the Actors' Association); Mr. Fred Bramley (secretary, Trades Union Congress), and Mr. Hugh Roberts (general secretary of the N.A.T.E.).

Mr. Bramley, in describing the conditions which prevailed concerning the stage, said they were asking that honest citizens of Liverpool should receive a wage that would keep them in a state of comfort to which they were entitled. The wages which some managers were paying employees constituted a grave source of danger. Such masters should not be appealed to—they ought to be prosecuted. Many managers pleaded that their business did not pay—then they should get out, for the public did not want their entertainment at the expense of their fellow-creatures, who received a wage on which they could not live. He appealed to the citizens of Liverpool to purify the entertaining houses and get rid of the sweating that was going on. The Labour party was now in power, and if it was necessary to fight the managers of picture houses that party would do so. They intended to make war upon the sweaters of Liverpool, and would ask trade unionists to keep out of non-union houses.

Mr. Lugg said the one thing wrong with the stage was the lack of organisation, and the workers themselves were responsible for the awful condition of things which prevailed. They would have to work out their own salvation. Secondly, the managers were to blame because they, having the power, enforced the conditions. Actors were now an organised body of trade unionists, and they asked that the public would help them by refusing to patronise any place of entertainment the working conditions of which led to prostitution and crime. The state of things at some of the twice-nightly houses was terrible. Some theatres were without any heating apparatus whatever, and ladies with very scant clothing on had to stand shivering in the "wings" waiting their turn. Then the sanitary conditions were shocking. In many cases there was no hot water to remove grease-paint, and sometimes twenty or thirty people had to wash themselves in the same room. In addition to such a state of things and starvation wages, there were birds of prey in the form of agents, who not only took ten per cent., but conspired with managers to divide the spoils. Until the whole entertainment industry was properly organised on trade union lines and every employee was compelled, if necessary, to hold a union ticket, such a terrible state of things would never be remedied.

The chairman announced that the Federal Council were negotiating direct with certain places, and if the replies were not satisfactory then the names of such places would be given and the matter left to the public. Mr. Jack Hayes said that the Labour

Government were at present preparing a Bill which would do away with bogus managers and bogus theatrical agencies, and compel providers of entertainments to carry the stamp of fair dealing. They would probably be opposed in the House by representatives of employers in general, but if there was any opposition from such people the Labour party would see to it that the public were told whence the opposition came. He assured them that there was no place in the country where the theatrical profession would get greater help in their endeavours to cleanse the entertainment world than in Liverpool. It was just as well to have meetings of that character so that the public would learn what was being enacted behind the scenes and in the places wherein the public sought pleasure. The people had no desire to be amused at the expense of the sordid life of the people engaged on the stage and what should be done was to obtain the support of the public so as to bring about a big improvement in the condition of pay and so avoid having our streets filled with the class of girls and women referred to in a recent theatrical action. He knew the West End of London perhaps as well as Mr. Lugg, and if any theatrical manager doubted the statement that their female employees were driven to ill-fame he was prepared to prove it. He was in favour of the abolition of the entertainment tax, but if managers were anxious to co-operate with employees of the industry on that score, why were they not desirous of meeting them on the matter of better wages? The Labour party had been fortunate in the ballot to introduce a Bill for a national minimum wage, and he assured the entertainment industry that special attention would be paid to their case.

The following resolution was then carried unanimously: "That this meeting, knowing the conditions prevailing in the entertainment industry, pledges itself to support the Union's representative on the Federal Council, and hopes that all trade unionists present will co-operate with the Federal Council to bring about the unionisation of all places of amusement, and the licensing of all touring managers and employment agencies."

The staff of the King's Theatre, Dundee, held an enjoyable dance in the Regent Cafe, Nethergate, recently. Over forty couples took part, and many artistic fancy-dress costumes made the scene a riot of colour. Twenty members of William Nokes's Olympian Circus Co., which appeared at the King's last week, were present. Mr. R. G. Walker, general manager of the King's, presided, and Messrs. William Nokes and Paul Freeman, of the circus company, judged the dresses.

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THE ROYAL GENERAL THEATRICAL FUND ASSOCIATION.

The Annual General Meeting of the Members of the Association will be held at the Offices of the Fund, 55, 56, Goshen-buildings, 12, 13, Henrietta-street, Covent Garden, London, W.C.2, on FRIDAY, MARCH 22, at 12 noon, for the receipt of the Annual Report, the Accounts for 1923, the election of President, Chairman, Treasurer, Directors, and other Officers for the ensuing year, and for all other purposes connected with the Association. CHARLES CRUIKSHANKS, Secretary.

Feb. 20, 1924.

ACTORS' BENEVOLENT FUND.

Election of Committee. 1924-1925.
All subscribers of 25s. and upwards are entitled to nominate and vote for the election of the Executive Committee for 1924 and 1925, which must be composed of 14 members of 25s. and upwards, and 7 members of not less than 1 guinea.

Gentlemen qualified as above, and who are willing to serve on the Committee for 1924 and 1925 are requested to send their names in not later than March 10, 1924. In the event of more than 21 candidates consenting to serve, an election will take place on Tuesday, March 25, 1924, at 4 p.m., at 8, Adam-street, Adelphi, when voting papers will be examined and recorded by the scrutineers appointed at the annual general meeting. CHAS. I. COLTSON, Secretary.

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WEDNESDAY, FEBRUARY 20, 1924.

SUMMER OUT OF SEASON.

THE wintry weather of the past few days should serve greatly to strengthen the protest made against the extension of "Summer Time" by the Theatrical Managers' Association. The new Daylight Saving Bill, shortly to be introduced into Parliament, provides for the permanent adoption of "Summer Time," and fixes the period from the first Sunday in April to the first Sunday in October. Thus for six months of the year the clock would remain one hour fast, and people would be obliged to rise one hour earlier, if they did not regulate their retirement at night to the same conditions. English people have reason to know that rarely does the British climate furnish a summer lasting six months, and even as the opening of "Summer Time" a year or two ago coincided with the blizzard of the fiercest variety, so there is no reason to believe that the temperature of the first Sunday of April will not be of a sort that will make the hour longer in bed in the morning far more acceptable than the corresponding hour at twilight.

Apart from these considerations, the lengthened summer time plays havoc with amusement enterprise. It practically knocks on the head the "first house" at the music halls, and has a disastrous effect on the theatres, for the sun is still shining when the doors open for the performance. Under normal conditions, places of amusement are only just able to scrape through the "dog days," and the transference of an hour of daylight from morning to evening robs amusement caterers of any chance of "getting out."

Opposition to summer time generally is not confined to the entertainment industry. Agricultural interests are dead against it, and miners view it with disfavour. The National Farmers' Union, moreover, are determined to oppose tooth and nail the imposition of a permanent six months period. Those who gain by the change are the people who indulge in outdoor sports, and certainly an hour longer at tennis and cricket is not to be despised. But these games, so far as the playing-fields under the County Council are concerned, do not begin until May, and for their purpose the opening of the early time in April is futile.

It is not unreasonable to expect that the interests of the industries mentioned should be considered against those which are merely pastimes, and it is an open question whether, if the proposal were put to the electorate, they would not turn it down. But, like many another project which closely affects the pockets of the people, the summer-time principle has been adopted without reference to those who are intimately concerned, and measures are enacted which entirely upset the calculations of those who contribute most to the national exchequer.

The Bill fixing the new summer-time period is being introduced by the Parliamentary Chairman of the Early Closing Association, and will be brought in on April 11. It is that Association which is responsible for the restriction on the sale of refreshments, which prevents people buying chocolates after 9.30, and has created the ridiculous position that while you can obtain a whisky and soda up to eleven o'clock, you can't get a cigarette after eight!

Dissatisfaction with the early closing of shops is not far to seek. People engaged during the day leave work too late to shop in their own locality, and there must be numerous cases of real hardship to those who live some distance from their places of employment, and are obliged to cart home commodities from town. Further objection to the closing regulations are to be found in the expense to the ratepayers of the army of inspectors made necessary to enforce the rules, and the time wasted in bringing cases of infringement into the courts. The demands made upon the time of those who administer the law are surely sufficiently heavy without asking them to use it in deciding whether a greengrocer has sold an apple to a small boy after the clock has struck nine.

The Theatrical Managers' Association should be supported in their action by the whole of the amusement interests, and although they may not be successful in getting the time restored to normal conditions, it should be allowed that summer time should be restricted actually to the "dog days," and, at all events, not entered upon a day earlier than the first day in June.

SOME THOUGHTS AT RANDOM.

By HELEN and JOSEPHINE TRIX.

While there is one thing in England we shall never be able to understand—and that is your politics—we do understand and fully appreciate your music halls, your theatres, and the people who patronise them.

American politics are far different, but even then as artists we have never concerned ourselves particularly with them. (This we do know, however, for it affects artists considerably, that the American authorities are doing away with the income-tax and are introducing a luxury tax instead. Income-tax is a terrible thing for artists. If one were working every week throughout the year matters might be easier; but if, say, one worked only six months in a year, and for the other six months did not earn anything at all, one has still to pay the income-tax, even if she has not been able to keep to the mean level standard in living.)

Income-tax should be levied only on profits, not on earnings, particularly in our line of business. Artists these days are not always certain of regular work, and they might have to live for months on an end on the money they have received at irregular intervals for their work. But despite the income-tax anomaly, we never feel at home at any place out of London. If we go, say, to the South of France for a short holiday we soon get tired of it, and say, "Oh, let's go back to London."

London has a peculiar fascination for us. A lot of people say that Variety is dead. This is not our way of thinking. Variety is simply passing through a crisis, in which both managers and artists are concerned, but it will pick up again as soon as artists and managers have discovered and rectified their respective faults. What is the cause of the present stagnation? It is not the salary question, as managers are prepared to pay good salaries if they are taking good money. Variety without good artists cannot succeed; music halls cannot be filled unless good talent is billed. The bigger the artist the better the draw. The bigger the audiences, the bigger the salaries.

Artists should be paid what they are worth. If they are a "draw" they should be paid as a draw. But it should always be remembered that it takes all kinds of acts to make a good variety bill. It is no use having one good turn and the rest ordinary turns. (This is a fatal policy in our business. Take revue, for instance, both here and in America. Mr. Andre Charlot and Mr. C. B. Cochran do not rely only upon two "stars" for their revues. They have six or seven "stars" so as to attract the public.)

That is the secret of success for variety. There should not be only one "star" on a bill, but several "stars." For no matter how great the personality of a "star" turn might be, people are bound to get tired of it. Therefore, as one great personality relieves another, so should one "star" follow another on the stage.

The present crisis through which we are passing is due mainly to the war. During that period the people at home were so anxious to be amused, so anxious to forget their troubles and trials, that they would tolerate any turn on the halls. Presently, when the end of the war came and the public's deprivations were relieved, their taste

for music hall turns naturally improved, and consequently the break—that is to say, the present crisis—had to come.

It is just the same at home in America. People during the war would laugh at anything to forget their troubles, and turns would go on the stage for nothing almost, to relieve the sufferings of the people. But "over there" variety is picking up, and the situation will improve sooner



(Photo, Claude Harris, Ltd.)
THE TRUX SISTERS.

or later. In England, too, there is every indication that the crisis will gradually disappear, and it will disappear earlier if we all work harder to overcome it. Everything comes in cycles. We have had crises before, and the silver lining has always come to the overhanging cloud.

There is one suggestion we would like to make—it is merely a suggestion. And that is that managements should always place at the disposal of the artists whatever effects, &c., the artists require, so that they will be able to do their kind assistance to make their turns a success. If managements did this they would not be to blame if the artist did not give a good show. In America there is a most wonderful system in operation. At the beginning of the season, or at any time when she receives a contract, say on the Keith Circuit, an artist has to state in writing what her "props" are, detailing exactly everything she uses. This statement is handed in at the head office, and each week the manager of every theatre on that circuit is notified as to the precise requirements of the turns. So that on a Monday morning the local manager is not troubled by the artist's asking for this and for that for their act. Even the lighting effects and light cloths are handed in type-written form to those of the stage staff whose duty it is to look after them. If you decide to change your act you notify the head office, and ask them to make the necessary alterations in your requirements. This wonderful system could be conveniently copied in England. It would remove a great deal of misunderstanding, and would not give an artist any cause for complaint.

Of course, we ourselves have no reason to complain of the treatment we have received during the time we have been in this country. We have been received everywhere with the greatest of kindness and consideration. As we have stated, it is only a suggestion we are making to the managements—and we know that managements are always open to receive suggestions from artists.

(Continued from col. 5.)

Western town where the scenes are laid that living there is like being a bug under a stone. Another remarks that she has always longed to travel, but the furthest she ever got was being president of a Woman's Society for Foreign Missions. Marshall Pitt, the central figure of the story, is a well-meaning but hopelessly unsuccessful man, whose failure is due to his awkward and diffident manner, his slow speech, and other deficiencies. Pitt is played in a natural and convincing way by Walter Huston, a newcomer, who has made a decided hit and won no end of praise. There are eleven scenes, all of them interesting and true to life. Important parts are played by Antonette Perry, Adelaide Fitz-Allen, Minnie Gombell, Parker Fennelly, C. Henry Gordon and Ethel Wright. The play has been well received at the Thirty-ninth Street Theatre.

William A. Brady, who has revived several old-time successes during the last few years, intends to reproduce "Leah Kleschna," a drama by C. M. S. McLellan that was first acted at the Manhattan Theatre (long since demolished), with Mrs. Fiske, John Mason, George Arliss, Charles Cartwright, William B. Mack and Emily Stevens in the cast. William Faverham has been engaged to play the part in which John Mason appeared.

Playwrights and Broadcasting.
The American Dramatists' Society held a meeting recently to consider

ways and means of circumventing the broadcasting of their works by "radio pirates." Edward Childs Carpenter, president of the society, in discussing the subject with an interviewer, said: "The majority of the playwrights are opposed to the broadcasting under any circumstances and propose to deny the release of their plays for that purpose, contending that in the radio they are hurting the value of their play for use on the stage."

The resolution adopted by the playwrights reads:—
"Henceforth the American dramatists will not permit the broadcasting of the plays of any member without the written consent of the member to the broadcasting station."

"This resolution is arrived at inasmuch as the plays of members are fully protected against unauthorised broadcasting both under the copyright law and at common law, and inasmuch as it is a fundamental principle of literary property that dramatic, literary and artistic works may not be reproduced in any way without the consent of the author, either with or without payment of royalty."

"It is essential to the best interests of members that their plays be not broadcast without their written consent, since in the estimation of the American dramatists broadcasting is injurious to the production value of a play and tends to lessen the desire of the public to attend the regular performances."

THE PLAY IN PARIS.

Goldoni to the Fore—Works by Roumanian and Norwegian Playwrights—Weary Willie Up to Date.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—A resuscitation of Carlo Goldoni's works is to be considered a theatrical event, and the French version of that Italian author's play, "L'Eventail" (The Fan), by C. Leonard, presented by Ch. Dullin, at the Atelier, otherwise Theatre Montmartre, was highly interesting, even if not so well done as anticipated. This piece of Goldoni, less known to modern playgoers than "La Locandiera," was written in 1762 for the Italian comedians then appearing in Paris. The action is laid in Venice of the XVIIIth century, and concerns a fan by which an amorous swain expresses his love for the beautiful, bashful Candida, but the fragile article is not carried to its intended destination until the end. When the girl sees the fan in the possession of a rival, thanks to false friends, she is on the point of accepting the offer of a ridiculous baron, but the situation is happily saved in the third act. There has been some comment in the local Press that Dullin had this revival of "L'Eventail" mounted by a Russian producer, and the impression conveyed is more Slavic than Venetian. The bill includes Prosper Mérimée's one-act playlet,

"L'Occasion,"

which pleased.
This work of the man who wrote the story of "Carmen," could not have any other result. Mlle. Orane Demazis holds the part of the sweet little Mariquita. M. Dullin is meeting with the success his Atelier richly deserves.

"Akim,"

A private theatrical group, Les Cadets, presented at a matinée at the Theatre des Mathurins, a French version by Guillot de Saix of the four-act tragi-comedy, "Akim," by Victor Eftimiu, the Roumanian author. In order to play a trick on the critics, who invariably slated his works, it is stated, as an anecdote, that he created "Akim" in the original as being by Tehekov, the comedy naturally receiving a good Press. He then proved Tehekov had not written the piece, but the critics were disarmed. It explains how a beggar named Akim, alleging himself to be the father of a reigning prince, becomes powerful in the village, but is a more terrible task-master with his former unfortunate poverty-stricken companions than the previous ruler. Happily the Prince discovers the wretch is an imposter.

"Au Seuil du Royaume,"

Jacques Hebertot is the director, and George Pitoeff, the Russian actor, is the producing manager of the Comedie des Champs Elysees. Last week they presented to the Parisian literary folks

a four-act drama of the Norwegian author, Knut Hamsun, "Au Seuil du Royaume" (The Threshold of the Kingdom), translated by F. de Spengler and Pierre Jean Jouve. It is the noble history of an ardent Socialist sticking to his guns, refusing propositions of the Bourgeois party, which offers inducements for him to keep within reasonable bounds of conservatism. He even neglects his pretty wife for the benefit of the cause. But Eliana, the wife in question (Mme. Ludmilla Pitoeff) is materially inclined, and, although admiring the lofty ideas of her Utopian husband, she elopes with a richer man able to supply the good things of this world, while bailiffs seize the former home of the Socialist on behalf of his creditors. This gloomy essay is the prologue of a trilogy by Hamsun on the subject of the "Drama of Life," the third section of the series being "Sunset," wherein the hero enjoys a peaceful and honourable old age because he has been vanquished into submission, having bent to the inevitable by relinquishing his advanced doctrines.

"Les Cours sans Pitie,"

Such is the French title of John Galsworthy's "Skin Game," adopted in four acts by Jean Bever, and presented successfully at the Ambigu Comique. "Les Cours sans Pitie" (Hearts without Pity, as we should call it) is well played, and is in for a good long run.

"Ne un Dimanche,"

When a person is reputed to be lazy he is said to have been born on Sunday. (Ne un dimanche). Such is the title of the three-act comedy by Romain Coolus, produced at the Theatre Antoine. Totor has a sister kind enough to come to his aid when he was demobilised, and he has lived at her expense since. Totor works so little that the palm of his hand is covered with hair (metaphorically speaking) and this disgusts the sister's strict protector when he knows the true situation. The chocolate manufacturer consequently threatens to knock off the sister's allowance if she continues to support her lazy brother, and Totor has to do something for a living. He enters the factory owned by his sister's "friend," where he falls in love with the manager's daughter, despite an English stenographer, who does her level best to win his affection, and he is finally rewarded and permanently cured of his lazy fit by the girl he prefers naming the happy day. Tramel, the music-hall comic, impersonates the fellow born on a Sunday, with the amusing Marguerite Deval as his sister.

THE DRAMA IN AMERICA.

"Fashion"—"Gipsy Jim"—"The Show-Off"—"Mister Pitt."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 9.—"Fashion; or, Life in New York," by Anna Cora Mowatt, first produced at the Park Theatre in 1845, has just been revived at the Provincetown Playhouse. This three-act comedy is considered an interesting antique, and has been made the subject of lengthy newspaper notices. One of the principal characters in the play is Mrs. Tiffany, a lady of fashion, who, with the aid of her French maid, apes Parisian manners. Her husband, harassed by her extravagance, commits forgery in an effort to stave off his creditors. The other characters include a bogus count and a poor governess, possessor of all the virtues, who turns out to be an heiress. Perhaps the most enjoyable feature of the revival is the singing of several songs of the period set to new music by Deems Taylor. These include "Croquet," "Not for Joseph," and "Walking Down Broadway." The company includes Clare Eames, Mary Morris, Romya Benjamin, Charles Ellis, and Walter Abel.

"Gipsy Jim."

This three-act play, by Oscar Hammerstein 2nd and Milton Herbert Gropper, has been variously described as "a drama of regeneration" and an "uplift play." Gipsy Jim, played by Leo Carrillo, intimates that the majority of people die poor because they lack self-confidence. They should believe in their luck and their ability to win success, then they would win it. He comes into the household of the Blakes and works wonders. The son is an inventor and the daughter a story-writer, neither of whom has had any luck. The father is a lawyer without a practice and the mother a hypochondriac whose heart is in the grave of a brother. Things are at their worst when Gipsy Jim appears, wearing buff breeches, a green sash, and a scarlet Zingara waistcoat. He also wears a smile of shrewd humour and heartfelt beneficence. Forthwith the boy's invention finds favour and a cheque arrives for one of the girl's magazine stories. Remunerative cases are brought to the lawyer. Even the hypochondriac is cheered by the coming of a little girl—the daughter of her dead brother, of whose very existence she had been in ignorance. Everything happens as foretold by Gipsy Jim, and whenever the door is opened the strains of Tzigane music float in from the camp down the road. Incidentally a romantic attachment springs up between Gipsy

Jim and the daughter of the house that is supposed to end happily.

Mr. Carrillo has a part that fits him well and makes himself very popular with his audience. Martha Bryan-Allyn, Elizabeth Patterson, George Farren, Wallace Ford, and Harry Mestayer play prominent parts well.

"The Show-off."

Described as "a transcript from life," this three-act comedy by George Kelly has just been produced at the Playhouse, and has scored an emphatic success. The everyday life of a humble household in a Philadelphia suburb may not seem to be promising material for an interesting play, but a smart and snappy dialogue and a group of characters whose doings are amusing, even if not exciting, serve to make the piece sufficiently entertaining. The scene is the home of Mr. Fisher, a skilled mechanic, and his wife, a quick-tempered, garrulous woman, who is angry with her daughter Amy for marrying Aubrey Piper, a clerk on a small salary, whom Mrs. Fisher detests. The said Piper is a windbag and an unmannered nut, with a loud voice, an explosive laugh, and a thick skin that renders him impervious to snub or protest. Although he is homeless and penniless six months after his marriage, Piper is still jovial and unabashed, knowing that his raging mother-in-law will shelter him in spite of her threats, and that his brother-in-law will pay the heavy fine he has incurred by driving a borrowed motor-car without a licence. When the fortunes of the Fishers take a sudden turn for the better he claims the entire credit, and even assumes the ownership of the house in which he has been sheltered. The final scene shows the preposterous Piper settling himself complacently to talk his wife's folks to death and make them like it.

Louis John Bartels, an actor who has hitherto been known only in vaudeville, plays Piper so cleverly that the amusing side of his character is kept uppermost, and quite eclipses his shortcomings. Helen Lowell is excellent as the loquacious Mrs. Fisher.

"Mister Pitt."

Zona Gale wrote a story called "Birth," and this three-act play is a dramatic version of it. Brock Pemberton is the producer. It may be described as the simple annals of imprisoned and wasted lives. One of the characters in the play says of the

(Continued at foot of col. 2.)

THE VARIETY WORLD.

Benevolent Fund Dinner—Vaudeville Golfers—Variety Invalids—The Wolves.

Benevolent Fund Dinner.

The sixth annual dinner of the Variety Artists' Benevolent Fund and Institution will take place at the Hotel Cecil on Sunday evening next, with the Earl of Birkenhead in the chair. He will be supported by Mr. R. H. Gillespie, President of the Fund, the Earl and Countess of Cromer, Brig.-General Sir Douglas Dawson, Mrs. Hylton Phillips, M.P. (Mabel Russell), and her husband, Sir Alfred Butt, M.P., and Lady Butt, and Mr. Harry Preston, of Brighton.

Tables have already been booked by the Moss Empires, Francis and Day, Bert Feldman, the London Hippodrome, the Lyceum Theatre, the Music Hall Ladies' Guild, the V.A.F., Harry Tate, Bruce Green, and the Knickerbocker Club. The dinner will take place at 7.30. Tickets are one guinea (exclusive of wine). They may be obtained from Mr. Harry Marlow, 18, Charing Cross-road. Tables will be reserved for private parties.

Vaudeville Golfers.

The usual monthly Bogey Competition will be held by the Vaudeville Golfing Society on Friday next. The competition will be held at Sudbury.

Committee Meeting.

There will be a committee meeting of the Vaudeville Golfing Society on Wednesday next at the Knickerbocker Club at 11.30 a.m.

Stoll Cup Postponement.

The final between Mr. Horace Sheldon and Mr. Greaves Johnson in the Stoll Cup did not take place last Thursday after all. The postponed match is planned for one day this week.

Concert Artists at Home.

The excellent programme at last Sunday's Concert Artists' Association "At Home," at St. George's Hall, had been arranged by Miss Rose Smith-Ross and Mr. Rex Burchell. In the chair was Mr. Harold Montague, the well-known entertainer.

Mrs. T. Elder Hearn.

Mrs. T. Elder Hearn (Miss Nellie Wheeler) is very ill at Davos Platz. She is under Dr. Carl Spengler, who has performed some remarkable cures.

David Bliss.

David Bliss was taken ill shortly after his arrival at Davos Platz. He was sent to Bern to undergo an operation.

Tabby's Brother.

Frederick Edlin (Tabby Edlin's brother) is spending the winter season in Davos, where the weather now, after the various avalanches, is really splendid. He is quite an expert on skis, and a promoter of many sports.

T. Elder Hearn.

T. Elder Hearn is hobnobbing in Davos Platz with "Paps," his three-year-old daughter. He returns to England shortly and starts rehearsals on "Rumours." After "Rumours," he has in preparation "Chuckles," and contemplates taking a show to America this fall, which he is calling "Tangle Feet."

Leap Year.

In the cast of "Leap Year," which is due at the Olympia, Liverpool, on March 6th, prior to its London production at the Hippodrome on March 20, are George Robey, Laddie Cliff, Betty Chester, Maud Fane, Vera Pearce, Ed Gertrude Hoffman Girls, Noel Leyland, Eddie Jaye, Phyllis Henot, Bernard Dudley, Ettie Landau, Ratoucheff's Russian Lipitians, and the Hippodrome Eight.

W. S. Percy.

W. S. Percy, who arrived back in England last December after a two-year season in musical comedy, "down under," and opened immediately on arrival here in "Aladdin," on the Stoll Circuit, concluded his panto, run at the Hippodrome, Manchester, recently, and is now negotiating for a musical comedy. It was in "Oh, Don't Dolly," that W. S. Percy made a big hit over here.

Ristori and Partner.

At the Empire, Mile End, last week Harry Ristori and Partner made their first appearance in England since their successful tour in Australia and South Africa. Ristori, who is at Birmingham this week, is now considering offers for revue.

Dick Henderson.

Dick Henderson concludes his panto season at the Lyceum next week, and will resume his own act the following Monday at the Argyle, Birkenhead. He has had many offers for production, but intends to remain on his own for the present, as he is fully booked until the end of the year.

Dainty Danes.

The Dainty Danes are very popular in the pantomime at the Princess's Theatre, Glasgow. They sing their numbers in fine style, and their dancing is first-rate.

Key and Keyworth.

Last week at Shepherd's Bush, Cyril Key and Jennie Keyworth are making their last appearance in town until May, and commence a nine week provincial tour at Northampton this week.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 3 death levies are now due on the 1924 book. Red stamps 7.

John Moore.

Making his re-appearance at the Victoria Palace last week, John Moore proved a welcome contributor. He has a fine voice, and gives a couple of excellent character studies. He is appearing at Hackney this week.

The Round-Up.

John Lester's show, "The Round-Up," is touring Scotland with wonderful success, and is this week at His Majesty's, Aberdeen.

Carne and Kellaway.

A couple of weeks ago Lydia Carne, of Carne and Kellaway—who are appearing in the Lyceum pantomime—had the misfortune to sprain her ankle during her performance, and was compelled to rest for a few days. Although still under treatment at Charing Cross Hospital, this clever dancer was able to resume a few days ago. During her absence from the Lyceum, her partner, Jack Kellaway—brother of Alec—was supported by Connie Wilde.

Jean Andrews.

At Shepherd's Bush last week that delightful soprano, Jean Andrews, introduced a new ballad, "Spring Sang a Song," of which Gerald Carne is the composer. Jean is appearing at Hackney this week.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. Briton, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—The Great Gerard, the McLean Twins, Stoll and Steward.

Walter Bird.

Walter Bird is playing juvenile lead in "The Whirlwind," which commences a long provincial tour this week at the Hippo, Newcastle.

Leslie Strange.

On the 29th inst. Leslie Strange sailed for South Africa. During his absence he has authorised Fred Francis to sign all contracts on his behalf.

George Clarke.

Quite recovered from his recent accident, George Clarke is in excellent form in "Radios," and at the Empire, Newcastle, last Saturday week, had to make a speech of thanks at the end of the show.

Capital Levy.

At the Theatre Royal, Leamington, on Monday, G. E. Williams will present his comedy musical revue, "Capital Levy." The cast includes Vera Kitchen, Ida Conroy, and Dan Rayner. This production will also feature "The Monks of St. Bernard," including Pierre from the St. Bernard Kennels.

Fred Curran.

Fred Curran, the topical comedian, is a great favourite just now in the North, and last week was at the Palace, High Shields, to which hall he was transferred from the Empire, South Shields. On Monday week Fred resumes in town again.

Dollie and Billie.

At the Alhambra, on Monday, that versatile pair, Dollie and Billie, made their reappearance, following a successful season in South Africa, and pantomime at the Pavilion, Glasgow. With an entirely new repertoire of songs, and a wardrobe providing five changes, these clever entertainers put over a very excellent performance.

Liverpool Empire.

Saturday evening saw the last of the old Empire in Lime-street, Liverpool, and when it is rebuilt, in conjunction with the adjoining property, and reopened at the end of the year, a variety house equal to any in the country will be found on the site. There will be thousands of seats at popular prices.

Music Hall Ladies' Guild.

The committee wish to thank R. H. Gillespie on behalf of Moss Empires for a Ball donation of £52 10s., and Mrs. Harry Tate for her committee subscription of £1 1s. Up to date they have received from the Moss Empire Theatres £475 10s. 3d., as follows, in collections at their various theatres: Newcastle, per G. Rhodes-Parry, £94 10s.; New Cross, per E. Glanville, £27 8s.; Finsbury Park, per E. Macdonald, £53 16s. 3d.; Stratford, per J. Somers, £42 10s.; Birmingham, per H. Raymond, £34 13s. 3d.; Glasgow, per G. H. Richardson, £15; Nottingham, per C. Williams, £14 2s. 9d.; Cardiff, per C. T. Hutchinson, £14 5s. 6d.; Coliseum, Glasgow, per L. Lewis, £5 1s. 3d.; Newport, per H. Bell, £5 3s. 6d.; Summerhall Palace, Birmingham, per P. White, £1 18s. 2d.

Old and New Styles.

The Yorkshire and Lancashire Old-Time Star Artists had a very fine reception at the Hippodrome, Sheffield, last week. All are local favourites, and their contributions were loudly applauded. On the same bill were Irie and Phyllis, the clever juvenile entertainers, whose songs and character studies were very successful. Thus were the old and new styles seen together on one programme.

The Wolves.

Eighty per cent. of the money collected by the Order of the Wolves during the year has been devoted to the Variety Artists' Benevolent Fund and Institution, and the balance will be allocated when the next general meeting takes place. This decision was reached at the first annual meeting of the order, held at the Knickerbocker Club on Sunday last. An important resolution adopted was that which gave power to provincial lodges to allocate, through the medium of the V.A.B.F. and I., 10 per cent. of the local net money to local charities approved by Grand Council.

Early in the year it was decided to allot 60 per cent. to the Benevolent Fund—which meant a contribution to that fund of £260 15s., leaving £455 16s. 8d. to be allocated to "recognised music hall and theatrical charities." At Sunday's meeting, on the proposition of Barry Lupino, seconded by Bruce Green, this balance was divided as follows:—Actors' Benevolent Fund, £100; Music Hall Ladies' Guild, £165 9s. 2d.; Actors' Church Union Children's Hostel, £113 9s. 2d.; Actors' Church Union (for provincial branches), £50; and the V.A.B.F. and I., an additional £26 19s. 4d.

The New Council.

The proposal that 80 per cent. of the 1924 money should go to the V.A.B.F. and I. was made by George Pickett, seconded by Harry Leslie, of the Manchester Lodge. The following is the composition of the Council for 1924:—

First Player, Stanley Lupino; Second Player, Albert Joyce; Super Master, Harry Ray; Prompter, John H. Henschel; Property Master, Jack Marks; Call Boy, E. Stanell; Utility Player, G. Buller; and Chaplain, the Rev. Jno. Alban, all of whom are ex-officio members of the Grand Council; and (elected on Sunday night), Barry Lupino, Joe Elvin, Monte Barly, Syd Wood, Harry Marlow, Rev. Evelyn Kingsbury, Seth Egbert, George Pickett, Harry Beard, Mark Stone, J.H. Herald, Jack Levy, Leske Sarony, Laurence Craven, Bruce Green, and Wilmot Fowler.

Manchester Wolves' Howl.

Nearly 600 were present at the Rivoli, Oxford-road, Manchester, on the occasion of the first Wolves' Howl of the Manchester Den. Many artists of note playing in Manchester attended, and the fancy costumes were considered the best ever seen at a carnival in Manchester. There were eleven handsome prizes, four being presented by Lawrence Wright.

Dedication of Leeds Lodge.

A notable day in the history of the Leeds "Wolves" Lodge was Wednesday, Feb. 6. Although it has been in existence for two years and five weeks, it was only then that it was dedicated. The lodge over which Mr. F. W. Roberts presides as First Player had as guests the Rev. John Alban, chaplain to the Grand Lodge in London; and Mr. George Lupino, the oldest living "Wolf." Manchester was represented by 12 Players, including First Player Leslie, Prompter Paul Hall, and Chaplain R. B. Woodhouse; and Sheffield also sent their quota, including First Player Riddin and Prompter Len Wright.

The ceremony of dedication was impressively conducted by the Rev. John Alban and the Rev. P. T. Browning (vicar of All Souls, Leeds), the Chaplain to the Leeds Lodge.

Strolling Players' Best Friend.

Mr. George Lupino, who said he was made a "Wolf" in 1859, paid a tribute to Leeds for its revival of the Order. He recalled that in medieval times the greatest enemy of the strolling player was the priest; to-day he was his greatest friend. Mr. F. W. Roberts was installed as First Player for the ensuing year, and the other officers were invested as follows:—

Second Player, G. W. Rietel; super-master, J. Fielding; prompter, Harold Milburn; assistant prompter, George Howard; property master, R. J. Brown; callboy, F. L. Duxbury; musical wolf, F. T. Morat; stage manager, W. Clay; first utility player, Jos. Nelson; Chaplain the Rev. P. T. Browning; sec. for finance, C. H. Taylor; committee, L. Ramsden, R. Ward, D. Fernie, A. G. Hart, L. Kiteon.

Afterwards the members and visitors sat down to luncheon at the Albion Hotel.

Accident to Mr. Alf. Davies. Many friends will learn with regret of the accident to Mr. Alfred Davies, the popular Press representative of the Moss' Empire. Whilst at Liverpool, where he had gone in connection with "The Covered Wagon," Mr. Davies slipped on the ice, and fractured his knee.

Tom Heathfield.

Tom Heathfield, who recently concluded as Abanazar in "Aladdin" at the Alexandra, Stoke Newington, has been engaged to play in revue for Messrs. Percival Murray and David Miller in their new show, which opens on March 3. The title is "Something Different."

Will Collinson and Bob Lloyd.

Will Collinson and Bob Lloyd are shortly presenting a new show, with the title of "Cocktails." It will be on original lines, and contains many novel features.

Fred Lake.

At the Hackney Empire on Monday night Fred Lake, assisted by Harry Story, presented a new act which proved most successful.

THE COLISEUM.

Which playwright has the highest standing on the halls? The point is of interest because it is in no wise governed by reputations made in the theatre. Perhaps Barrie is the most popular in variety. It is not unlikely that Bernard Shaw comes next as far as the West End is concerned.

Following the recent appearance of "The Dark Lady of the Sonnets" and "The Showing-up of Blanco Posnet," comes "How He Lied to Her Husband," which was the first to rub shoulders with acrobats and comedians. It is now revived by Miss Margaret Halstan, for whom it proves an excellent vehicle at the Coliseum. She draws a lively "companion picture" to Candida in her acting of Aurora, though she by no means follows the stage directions by being "hopelessly inferior in physical and spiritual distinction" to her lover, who is humorously represented by George Voltaire. Dawson Milward, the husband, manages to maintain his dignity even when rolling upon the floor in the conflict with the youth.

The folk songs of Muriel George and Ernest Butcher continue to arouse delight, since the freshness of their methods of presentation is combined with a repertoire of considerable extent. Neil Kenyon is another firm favourite. Neither his "Bandmaster of Dunrobin" nor his "Hielan' Bargee" are likely to diminish in favour. Norah Blaney and Gwen Farrar find the occasion apt for the revival of their Tutankhamen song, which is preceded by a quaint dance in which Gwen Farrar coquettes with the idea that she may at any moment give a high kick disastrous to her "harem skirt." Cornalla and Eddie have returned with their hilarious display of crockery juggling and smashing that brings out the schoolboy or tomboy spirit in all of us. Yvonne George, after revealing her talent in tragic vignettes, gives a "dance impression" that introduces "Swanee," "Whispering," and other old favourites in a novel fashion. There is also a new ballet, called "The Feast at Prince Guald's," presented by the Russian Romantics. A clever display of hoop manipulation is contributed by Stylo and Sonny.

THE ALHAMBRA.

Samson's strength is sensational. However high the expectation raised by the statements in the Alhambra advertisements, an audience is sure to be astonished at his feats. Nor is it possible for the average person to watch his performance without set teeth and nerves quivering. He is content with merely bending iron rods into knots, driving nails into stout planks with his palm, breaking a chain drawn tight round his chest by drawing a deep breath, and fastening himself to horses tugging in opposite directions. His chief exhibition of strength is almost hair-raising. He bends backwards to rest his shoulders on the points of a bed of nails; on his abdomen is placed a huge block of stone that has required four attendants to hoist into position; two of them take sledge hammers and hit it strenuously time after time; but Samson comes through the ordeal smiling. Yet he is not a giant. His interpreter (a genial man with all the charm of a Russian confère) towers above him; and, unlike the usual "strong man," he wears, instead of a frown, the cheery smile of a good fellow.

In humour, Whit Cunliffe heads the talent, singing three characteristically light-hearted songs to do with advice for young girls, a parrot-haunted honeymoon, and the misery of riches. There is a similar appeal to experiences common to humanity in "Lakes and Dislikes," in which Renee Kelly teaches us an object-lesson in the psychology of everyday life that should be as profitable as it is merry. Her acting, as the wife who contrives to make her husband like her ex-suitor and then hates the latter because he has transferred his affections to another woman, admirably shows the transition from overwhelming good-nature to overpowering chagrin.

There are some excellent examples of team work in the bill. The Twelve English Dancers carry out their varied business of dancing and costume-changing with the smartness of a Guards' parade. The Fuji Family dexterously perform a difficult assortment of European juggling and gymnastics in an impressive manner typically Japanese. The Mongadors provide an example of French skill in mingling feats of skill with the tricks of clowns. The Three Sisters Kershaw offer a charming selection of English and Scots songs. Dollie and Billie are a very popular "sister act," and the Laftites display their versatility in their apocryphal "pot-pourri."

VICTORIA PALACE.

Andrew Wilson and his Scottish Players in Neil F. Grant's comedy, "A Valuable Rival," occupy a prominent place on the bill here this week. The story is told with a wealth of Scottish charm, and is capably enacted by Mr. Andrew Wilson as Alexander Jameson, Miss Naomi Jacob as his daughter, and Mr. D. Morland Graham as the rival, William Bain. Little Tich was unable to appear on Monday owing to sudden indisposition, but Jack Edge appeared in his place, and kept the audience highly amused with some capital patter and a couple of humorous numbers. Another absentee, for the

same reason, was Miss Rosie Lloyd. Frederic Culpitt, with his pretty lady assistant, in some excellent humorous patter and a few good tricks, was loudly applauded for a really first-class show.

Happy Lilian Lee opens the programme with a well-rendered Dutch modelling song and dance. She is a clever dancer. Miss Lillian Burgess sings excellently "Lassie o' Mine," "Honey," and "It Seems But Yesterday," and had a special call in front of the curtain. She has able assistance from Miss Marjorie Parder at the piano. Harry Herbert's Hawaiian and Wild West burlesques, and his parody song, are much to the liking of audiences, and he has a hearty reception. William Utteridge's "Act Beautiful," featuring a pure white Arabian mare and some English setter dogs in an artistic novelty posing act, and "Our Palace Girls," in their captivating dances, complete.

LONDON, SHOREDITCH.

A capital turn is contributed here by Martyn and Florence in their artistic novelty comedy sketch, "At the Tennis Court," introducing some good juggling with tennis balls, racquets, etc., set to musical accompaniment. Hoops, clubs, guns also figure among the impedimenta. Harry Gunn gets many a hearty laugh with "The Girls of To-day," and in the sketch of "Red Hot," in which he is assisted by Marjorie Fitzallen as an attractive land girl. His jazz dance with an old-fashioned mother is a scream. Olive, in her dance scene, "Past and Present," gives some early Victorian dances, full of grace and charm, a capital gollywog dance, and a delightful ballet dance. Rosina Norton is excellent both as a vocal and instrumental entertainer.

Billy Stewart and Etta Ray, in "various doings," including a capital nursery rhyme duet, provide a bright turn full of variety. Bert Groves, in "All Alive and Kicking," and the succeeding dissertation on things in general, is very good fun. The Royal Gregoria Singers, in a vocal scena, give an inspiring turn, and sing remarkably well. Delvaine's Marionettes are responsible for a realistic, droll, and clever exhibition. Eddie Rome and Billy West, with ballads and comic ditties, well play their part in the entertainment line, and Miss Risdon and Partner give attractive illustrations of modern ballroom dancing.

HACKNEY EMPIRE.

"A Whirl of Girls," the pleasing Foster production from the "Music Box" revue at the Palace Theatre, is a prominent feature of the programme at the Hackney Empire this week. Miss Maggie Dickinson and Mr. Syd Culver, the principals, are dancers of considerable talent, and, with Al Clark and the Six Girls, provide an entertainment at once artistic and enjoyable. Mr. John Moore's fine baritone voice was heard to advantage in a "Vagabond" song and other selections; and Rich and Galvin, in a neat singing and dancing act, thoroughly well deserved the enthusiastic recall resulting.

Miss Lily Morris, whose rapid rise to stardom is one of the features of present-day vaudeville, gave in her inimitable style "He Wouldn't Believe Me" and "Only a Working Man," being rewarded with a tornado of applause on the conclusion of her act; Jean Andrews' sweet voice was admirably suited in "Come Away With Me," and, as an encore, "Comin' Through the Rye"; and Fred Lake, with Harry Storey at the piano, in "Blushes May Come" and "I Couldn't Help It, Could I?"—this latter a diverting juvenile study—was heartily acclaimed. A word of commendation is due to the fine orchestra, under the capable direction of Mr. Firmin Shackleton.

Happy Lilian Lee, the merry Dutch girl, who is making a welcome re-appearance at the Victoria Palace this week, has been so successful that the time allowed for her turn has been extended.

"THE RAINBOW."

At the Palladium.

There is no lack of colour in "The Rainbow," a lavish reincarnation presented by Mr. Charles Gulliver and produced by Mr. Albert de Courville at the Palladium this week. The outstanding attractions of this revue are Miss Shirley Kellogg, charming, radiant, and beautifully gowned, singing "Sweethearts," "Indo China," and "Strut Lady With Me," Mr. Tubby Edlin as all sorts of things and himself in particular, and the wonderful "Rainbow Girls," who dance their way through the show from one success to another, notably in "Midnight Blues" and culminating in "Any Little Tune."

Among the many magnificent scenes are "In Old Versailles," with its real fountains, beautiful girls and dresses, and coloured lighting, and "Indo China," representing the exterior of a mosque, complete with domes and minarets and gorgeously dressed ladies representing ebony, gold, ivory, and jade, with Miss Kellogg, looking most regal, as a princess, and singing an appropriate number.

The supply of comedy is equally lavish, and this important element is represented primarily by Mr. Tubby Edlin in such sketches as "Recognition," "Police Recruits," "The Thames Embankment," "Pharaoh Among the Ruins," an elaborate fantasy depicting the discovery of London's remnants a thousand years hence, "The Friend Intervener," and "Souls Awakening." In the latter sketch Miss Kellogg displays another aspect of her talents, and scores emphatically as a "wife" of the land comedy order. Further merriment is caused by those famous "house-builders," Wild Willie and West. In addition to the highly successful Rainbow Girls, further dancing is supplied by the Ascots, Douglas and Ethel, who give a stimulating display of buck dancing.

Miss Lola Raine looks attractive, acts well, and sings charmingly. Her histrionics are mainly confined to comedy in "The Wife's Return," as effected by spouses of different nationalities, as the much too beautiful nursery governess in "Police Recruits," and as Ah Me in the "Pharaoh" scene. Her numbers, artistically rendered, include "Innocent Blue Baby," with Mr. Alan Piggott, and "Midnight Blues," with the beauty chorus and Rainbow Girls. Mr. Billy Holland, following the opening corps de ballet, is entrusted with "Wake Them Up," and succeeds in this important mission. Other opportunities for his talents are found in "Off to America," as a speedily disillusioned husband, in which Miss Kellogg appears as Daisy, as one of Mr. Edlin's "recruits" in a "Thames Embankment" scene as the fortunate possessor of an umbrella to shelter Miss Kellogg, as the husband in "The Friend Intervener," his wife getting shot as the result of such friendly intervention, and in an effective solo number, "Oh, Nina."

A remarkable novelty is "The Living Shadows," for which every member of the audience is provided with rose-coloured glasses, essential to this scene but superfluous for any other, through which to view the fantastic evolutions of dancing shadow ladies behind an enormous white screen. This clever illusion is presented by permission of Leon Volterra, the director of the Casino de Paris, and is staged by Fernand Nunes. Miss Marion Dawson has a quaint number in "The Bustle," and other members of the cast who do excellent work are Mr. Scott Cullen, Mr. Bernard Hardy, Miss Doris Allen, Miss Margery Spiller, Miss Olga Ollison, and Miss May Chappelle. Miss Shirley Kellogg brings the show to a triumphant conclusion in "Strut Lady With Me," with the support of the full company.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 25, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 17 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsals at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BRIGHTWATER PALACE.—Fred A. Ellis. "Among the Big Game in Wildest Africa." Feb. 25, 26, 27.

CHIPPENHAM PALACE.—Fred A. Ellis. "Among the Big Game in Wildest Africa." Feb. 25, 26, 27.

CINDERFORD PALACE.—W. Ellis Slack's "Jack and Jill." Feb. 25, 26, and March 1.

DORCHESTER PALACE.—Amateur Dramatic Society. Feb. 25, 26, and 27.

GUERNSEY ST. JULIAN'S.—"Kick-Off." Feb. 25 (4 days).

JERSEY ALHAMBRA.—Peggy and Jimmy.

JERSEY OPERA HOUSE.—Green Room Club.

LYDNEY ST. JULIAN'S.—W. Ellis Slack's "Jack and Jill." Feb. 25, 26, and 27.

SALISBURY PALACE.—Imperial Opera Co.

STROUD PALACE.—"The Co-Optimists." Feb. 25, 26, and 27.

TROWBRIDGE PALACE.—Amateur Operatic Society. Feb. 25 (5 days).

WARMISTON PALACE.—Amateur Operatic Society. Feb. 25 (6 days).

WEYMOUTH JUBILEE HALL.—Robin Hood.

YEovil PALACE.—Amateur Operatic Society.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE HIPPODROME.—Mr. Tom Vernon's "Dick Whittington" pantomime.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Herd and Sherd, company as booked, and picture entertainment.

BURY HIPPODROME.—Messrs. Dunstan & Jenson. "The Merry Men." Co.

ECLES CROWN THEATRE.—Mr. Venton Smith's "High Heels and Stockings" revue.

LIVERPOOL PAVILION THEATRE.—Beryl Beresford, Wal Langtry, Four Alms, Fred Walsley, the Marposas, Jack and Emily, Kitchen Comedy Four.

MANCHESTER EMPRESS THEATRE.—Photoplay entertainment.

MANCHESTER HULME HIPPODROME.—The Bros. Hanaway's "Dick Whittington" pantomime.

MANCHESTER JUNCTION THEATRE.—Foster Kershaw, Gertrude Kaye, and picture entertainment.

MANCHESTER KING'S THEATRE.—Florrie Gallimore, Marcus Boyle, Ada Fawn, Johnny Cullen and Arthur Carthy.

MANCHESTER OSBORNE THEATRE.—Three Bon Bons, Smith and Johnson, and picture entertainment.

MANCHESTER METROPOLITAN THEATRE.—Mr. Chas. E. Clarkson's "Hello! Blackpool Carnival" revue.

MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. Beresford and Pearce's "Realities" revue.

MORCAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Mr. J. E. Brier's "Old Woman Who Lived in a Shoe" pantomime.

SALFORD ROYAL HIPPODROME.—Three Bon Bons, Smith and Johnson, and picture entertainment.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Les Gipsy Princesses.

HAMILTON HIPPODROME (rehearsal, 11.30).—Graham Watson presents "Winners."

IPSWICH HIPPODROME (rehearsal, 11.30).—Messrs. Dixon and Aza present "Crazy Town."

IPSWICH LYCEUM THEATRE.—"Paddy the Next Best Thing."

NORWICH HIPPODROME (rehearsal, 11.30).—Hay Bros. present "The Side Show."

NORWICH THEATRE ROYAL.—"Her Temporary Husband."

PAISLEY RINK PALACE (rehearsal, 12.15).—The Aucklanders, the Motley Boys.

PAISLEY THEATRE.—"Shifting Sands."

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 11.)

MACNAGHTEN TOUR.

Rehearsal at all halls at 12.

BLACKBURN.—Harry Day presents "Bananas."

BRAIDFORD.—L. B. Productions. "Search Me."

BURNLEY.—Joe Morrison presents "Jazzland."

CARLISLE.—Horse and De La Barry. "Burnett, Wood and Zola, May Henderson, Renee and Godfrey, V. M. Gaston, Science and Synchroton."

HALIFAX.—The Great Carmo.

HUBBERSFIELD.—Thos. F. Convery presents "On the Dole."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Max Erard presents "The Menu."

WARRINGTON.—Arthur Sleep presents "Have a Peep."

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Albert de Courville presents "Vanities." Cast includes Syd Howard.

BIRMINGHAM GRAND (rehearsal, 11.30).—The new revue, "Ginger." Cast includes: Hedges, Brothers and Jacobson, Dick Tubb, and Mona Magnet.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

BRAIDFORD ALHAMBRA (rehearsal, 12.15).—The British National Opera Company.

CARDIFF EMPIRE (rehearsal, 11.30).—Harry Day presents "Crystals." Cast includes Kitty Golyer and Jimmie Leslie.

EDINBURGH EMPIRE (rehearsal, 12.15).—Clarkson Rose, Laurie Howard, Lee White and Clay Smith, Weaver Bros., Nicol and Martin, Lena Brown, Frank and Vesta.

FINSBURY PARK EMPIRE (rehearsal, 11.30).—Foster Productions present "Irene." Cast includes Ursula Hughes, Harry Ray, Gateshead Empire (rehearsal, 11.30).

GLASGOW ALHAMBRA (rehearsal, 11.30).—Phyllis Dare and Co., in "The Street Singer" (second week).

GLASGOW COLISEUM (rehearsal, 11.30).—Mary Pickford and Holbrook Blinn in "Rosita."

GLASGOW EMPIRE (rehearsal, 11.30).—Herbert Lee, Van Dock, Betty King, Ted Trevor and Dina Harris, supported by the Norris-Cowell, Synchroton Band, Kimberley and Page, David Poole, Darty and Partner.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Firth Shepherd presents "The Honey-moon Girl." Cast includes George Carney and Barbara Babbington.

HULL PALACE (rehearsal, 11.30).—Tom Walls presents "Our Liz." Cast includes Jack Barty and Madge Aubrey.

LEEDS EMPIRE (rehearsal, 11.30).—Harry Day presents "Ideas."

LIVERPOOL EMPIRE.—Theatre closed for rebuilding.

LIVERPOOL OLYMPIA (rehearsal, 11.30).—Jesse L. Lasky presents "The Covered Wagon."

LONDON HIPPODROME (rehearsal, 11.30).—Moss Empires, Ltd., present Julian Wylie's "Brighter London."

MANCHESTER PALACE THEATRE (rehearsal, 11.30).—The Wylie-Tate Pantomime "Cinderella."

NEWCASTLE EMPIRE (rehearsal, 11.30).—Low Lake presents "Splinters." Cast includes Hal Jones and Reg Stone.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 11.30).—Low Lake presents "Whispers." Cast includes Archie Glen and Jeanie Gregson.

NEWPORT EMPIRE (rehearsal, 11.30).—Ernest Dottridge presents "There's Millions in It."

NOTTINGHAM EMPIRE (rehearsal, 11.30).—Cruckshank, Hal Wright, George Lee, Herman Darewski and his All-British Band, George Bass.

PRESTON EMPIRE (rehearsal, 11.30).—Preston and District Amateur Operatic Society present "The Belle of New York."

SALFORD PALACE THEATRE (rehearsal, 10.30).—Tom E. Hughes, Clarke and Rie, Les Bobs, Wilson Hallett, Rait and Rosie Walters, Van Wyckes, Ivor Vilmor. (Matinee, Monday, at 2.30.)

SHEFFIELD EMPIRE (rehearsal, 11.30).—John Lester presents "The Round Up." Cast includes Harry and Burton Lester, Chick Farr, & Co.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Julius Darewski presents "Tip-Top Topics."

SOUTH SHIELDS EMPIRE (rehearsal, 11.30).—"Sparklets."

STRATFORD EMPIRE (rehearsal, 11.30).—Fred Duprez and company in "The 1924 Manhattan Follies."

SUNDERLAND EMPIRE (rehearsal, 11.30).—Adrian V. Samoiloff presents "Music and Magic." Cast includes Gertrude Gitan, Johnson Clark, Naughton and Gold, Fred Curran, Remo Duo, Alto and Maid.

SWANSEA EMPIRE (rehearsal, 11.30).—Agar and Young, Ernest Hastings, Lillian Burgess, Chris Richards, Rolf Slater, Harry Rappi, Elliott-Savonas.

VICTORIA PALACE (rehearsal, 11.30).—Tucker, Coram, Billy Bellamy, Seven Nobodies, "Our Palace Girls," Holson and Bert, The Avalons, Pic and Alf.

WEST HARTLEPOOL EMPIRE (rehearsal, 12.15).—"Toni."

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROL-LING COMPANY.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Pops."

BRIGHTON HIPPODROME (rehearsal, 12.15).—"Fast and Furious."

LEEDS HIPPODROME (rehearsal, 12.15).—"The Last Warning."

LIVERPOOL HIPPODROME (rehearsal, 12.15).—"Suzanne."

NEWCASTLE HIPPODROME (rehearsal, 12.15).—"Good Luck."

PARIS ALHAMBRA.—Period commencing Feb. 22, 1924.—Walker's Academy Girls, Jolly Jack Tars, Vitry, Devilder and Dany Les Mazden, Hervieu, De Bierre, The Mijars, Felovio, Cycling Derrmades, The Brads, Poley and Partner, Cosacks of Kouban.

PORTSMOUTH HIPPODROME (rehearsal, 12.15).—"The Gipsy Princesses."

SHEFFIELD HIPPODROME (rehearsal, 12.15).—"Mirrors."

SOUTHAMPTON HIPPODROME (rehearsal, 12.15).—"Phi Phi."

SOUTHEAST HIPPODROME (rehearsal, 12.15).—"Broadway Jones."

WOLVERHAMPTON HIPPODROME (rehearsal, 12.15).—"Dancing Time."

MISCELLANEOUS.

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12.15). Stanhope Theatre, "Ross and Grace, Rome and West, Alma and Oly, Two Rollets, Bob Pueblo, Madge Victor, Bert Martell, Nat Needle, Eric St. John."

ASTON HIPPODROME (rehearsal, 12.15).—Bostock's Royal Italian Circus.

AYR PAVILION THEATRE (rehearsal, 11.30).—"Whims and Fancies."

BATH PALACE.—"Brilliant" Revue.

COVENTRY HIPPODROME (rehearsal, 11.30).—"Laughter, Un-Lad."

BLOOMSBURY CINEMA.—Sig. Enrico Muzio.

BOURNEMOUTH WESTOVER.—Three Jokes.

DERBY HIPPODROME.—"Wild Out."

EDINBURGH THEATRE ROYAL (rehearsal, 12.15).—"Hotch Potch" revue.

EDMONTON EMPIRE (rehearsal, 12.15).—Herbert Clifton in "The Gay Young Bride."

EXETER HIPPODROME.—Dollie and Billie, George Hurd, Morris and Vane, Harry Gunn and Co., Manuel and Francois, Ivano and Babe.

GOLDERS GREEN HIPPO (rehearsal, 12.15).—Matheson Lang and Co.

GRANVILLE WALHAM GREEN (rehearsal, 12.15).—"Spare Parts."

GREAT YARMOUTH HIPPODROME.—"Mixed Colours" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12.15).—"Oh! Norman" revue, feat. using Alf Leonard, violinist.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Tommy Mostol presents "Jig Saw."

LEITH ALHAMBRA (rehearsal, 12.15).—"Stunners."

LONDON SHOREDITCH.—Gilday and Fox, Violet Trevenyon, The Martins, Edgar Curtis, Haden Herbert Four, The Doves, Theda Sisters, Thelma Hamilton, Waltz Competition.

PENEG EMPIRE (rehearsal, 12.15).—"Better and Better."

PONTPOOL THEATRE ROYAL (rehearsal, 12.30).—Rochford Hutton, Astor and Astoria, Bruce Green, Cora Magda, Mollie Vergill, Murphy and Mack, Arthur James and Partner.

READING PALACE THEATRE.—"Heads or Tails."

ST ALBANS GRAND PALACE (rehearsal, 12.15).—Peggy and Lena Chieholm, John Moore.

WORKING GRAND.—"Special Edition."

WORTHING THEATRE ROYAL.—"Up the River." Revue.

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FROM THE PROVINCES.

(Continued from preceding page)

mezzo soprano; Allan Hanbury, comedian; Aston Brothers and Lady, cycling comedians, in a football match on bicycles; Cliffe and Briar, in vocal and musical melange; Harry Robinson, on Winner Records; and Les Napier, singing, gymnastic and juggling artists.

Mr. Gerald Alexander and company are at the Theatre Royal, NORWICH, playing "The Man from Toronto." Mr. Howard Brennan, Miss Claire Hall, Miss Lyndon, and Mr. Alexander himself are in the cast. Crazy Town revue, a Dixon and Aza production, is at the Hippodrome, with Cedric Miller, Doyle Crossley, Dorothea Pinhoe, Devere and Welbo, and the Brooklyn Comedy Four in the company.

"The Lady of the Rose" is at the Grand Theatre, OLDHAM, with an excellent company, which includes Helen Rose Innes, Fred Sturley, Winifred Hall, Roddy Hughes, Albert Bromard, Harry Rousby, and Alec Fraser, and a capital chorus.

At the Palace the "Tip-top Topics" is presented, with Milla Dolores, Cecil Victoria, Lydia Weber, Hans Buchanan, Radio Girls, J. H. Britton, Alfred Alva, Jack Shelley, Frank Paul, John Rorke, Tom Prior, and Albert Bruno. King and Benson appear at the Colosseum, supported by a good company, including Thelma and That, Nixon Grey, Jaffa, The Ketos, Lily Gennell, Carlos Menard, and Bernard Granville. At the Royal Terence Byron appears in "Simple Simon's Baby," supported by Rani Walker, Helen Graham, Edwin, Ethel M. Bickham, Mabel Marks, A. B. Lyons, Graham Winsford, Harry C. Robinson, Henry Chalmers, and Charles Mason.

At the New Theatre, OXFORD, is "Lilac Time." The cast includes Frederick Blamey, George Baker, H. V. Surrey, Maria Minetti, and Rose Hignell. The Oxford Players are this week producing Goldsmith's "The Shoos to Conquer." Producer, Reginald Denham.

Mr. Arthur Millers play "Three Wives" is presented at the Theatre Royal, FLYMOUTH, by a strong cast, including Miss Hilda Stewart, Dr. D. J. Williams, Mr. Patrick Quill, and Mr. Ted Hopkins. At the Repertory Theatre the company is giving a fine interpretation of Mr. Edward Percy's play "If Four Walls Told." Mr. Bernard Copping has a striking part in David Rysing, Miss Margot Lister plays the wife, and Miss Mabel Edwards the "love-child"; and Miss Frances Waring the quizzical old dame; while Mr. Alfred Brandon, Miss Peggy Westlake, Miss Gwendolen Verschoyle, Mr. Noel Morris, Mr. Eric Morden, and Mr. Arthur Young also have good parts. The musical comedy, "Lizzie" is a good draw at the Grand Theatre, and at the Palace Miss Florrie Ford presents the pantomime "Cinderella"; while at Devonport Hippodrome "Brain Waves" is going strong, with Les Jackson, Martin Percy, and Nellie Duval as principals in a strong cast.

"Mrs. Beams" is at the Theatre Royal, PORTSMOUTH. The revue "Crystals," with Miss Kitty Toller and Jimmie James in principal parts, is at the King's, Southsea. Mrs. F. G. Kimberley and Frank Liston present "Granny" at the Prince's Theatre.

The Great Carmo, from the continental triumphs, appearing at the PRESTON Hippodrome in the brilliant musical comedy "Magical Moments." He brings with him his wonderful living zoo, and has produced quite a sensation in the town. At the Empire Theatre, Charles B. Cochran presents "Partners Again," described as a Rolls-Roisterous comedy, with Potash and Perlmutter in the motor business. There is plenty of rollicking fun, and large houses greet the night.

A crowded audience greeted the return visit of the Geo. Edwards production, "Betty," at the Theatre Royal, ROCHDALE, in a charming musical comedy, which its bright music and rollicking dances make a big appeal. May Ralph makes a captivating Betty; Edgar Stannore provides any amount of fun as Jotter; Myles Keady, as the Duke of Devonshire, and G. C. Cooke as the Duke of Cornwall; and Lilian Laughton as Lady Payne, all take their part in the comedy. The chorus is an excellent one. There is a good all-round company at the Rochdale Hippodrome, including Penrose and Whitlock, in a sketch, "Making a Night of It." Norman Osborne, the freeman ventriloquist; Thelma and Partner, in feats of electricity; J. Hurd, juggler; Lloyd Vebster, and Fred Colley. At the Theatre Royal, the management are this week introducing twice-nightly performances, opening with the farce "A Little Bit of Fluff," in which Mr. Dundas Walker sustains the part of Bertrand Tully. At the Empire Theatre, Adrian V. Samoiloff presents his marvellous lighting effects in "Music and Magic," introducing Charles Brooks, Irene Forde, and the Coney Island Band. Other popular comedies are given by Coram and Jerry, in ventriloquial scenes; Paul Witt, May Stevens, and Garry Lynch, in "something new"; Kiddy Kennedy, comedienne; Jevon and Jena, athletic act; Henry D. Adams, juggling act; and George D'Albert, comedian. At the Hippodrome, Mr. Harry Day presents the revue "Ideas." Freddie Forbes is the funmaker-in-chief, versatile and clever Irene Shamrock is the leading lady, and excellent support is given by Robert MacLachlan, Jack Clifford, Bay Russell, Hazel Elliott's Kandy Kids, Betty Maitland, Bert Comerford, and Tiller's Babes.

At the Grand Theatre, SOUTHAMPTON, Mr. Klit-Gaarde presents "The Nine O'clock Revue," including Miss Marie Rayter, Miss Zoe Corner, Mr. Bernard Knowles, and Mr. Klit-Gaarde. At the

Palace George Sax presents a gorgeous production, entitled "The Annual Album," including Tubby Turner and Nora Dale; and at the Hippodrome New Era Productions present a musical farce, "Top Speed," including Fred E. Wynne, the Dancing Wonder, and Evelyn Kirby. The Jabee Productions present Mr. Herbert Clifton in "The Gay Young Bride," at the Opera House, SOUTHPORT. The attraction at the Palladium is the Westbourne Productions Company in "Laughter (Un) Ltd." in the cast of which appear Douglas Vine and Alan Russell. "Rosette," a new revue, is playing to large houses at the Pavilion Theatre. Included in the cast are Billie Merrick, the well-known comedian, and Miss Renee Waten.

"D-a-s-h-a" (a) at the Royal, STOCKPORT, with Jack Bastow, Clinton Carew, Elsie Maynard, and Lew Hedges in chief parts. At the Hippodrome is a combination of variety talent, which includes Byron and Byron, in their pleasing entertainment; and George Hyam, comedian.

Convery's popular revue, "On the Dole," is at STOCKTON Hippodrome, and affords that excellent comedian, Albert Burdon, full scope for his mirthful talent. At the Grand Theatre Mr. W. Glaze's repertory company continue their season.

Bluebeard's Eighth Wife is staged at the SWINDON Empire by Lionel Bule, Francis Roberts, as John Brown, Leonard Walker as Count Hubert de Linancourt, and Honor Byrne as Monna, head a strong cast.

At the Theatre Royal, TORQUAY, pantomime is again the attraction, Mr. Carlton Fredricks presenting "Goody Two Shoes," with Miss Denna Gordon a handsome debonaire principal boy, and Mr. Wilfrid Dane, At the Pavilion, too, pantomime fills the bill, Mr. Ellis Slack's company in "Jack and Jill" being here for the week, with Mr. Chris Wede as the chief comedian, Binks.

"The Maid of the Mountains" is at the WAKEFIELD Opera House, played by an excellent company. Jack Martin is a capable General Malona, Victor Boggetti plays Balduar; and Stanley Pretherton is a good Tonio. Norah Bird appears in the title-role, Vittoria being played by Beatrice Boarer. The orchestral arrangements are in the capable hands of Fred Ruse.

At the Empire Theatre, WEST HARTLEPOOL, a good variety bill includes the Elliott and Savonas musicians; David Poole, ventriloquist; Fred Curran, comedian; Frank and Vesta, dancers; Hilda Paul, vocalist; Ito and Maid, entertainers; and Naughton and Gold, comedians; and at the Grand Theatre, "Drawing the Dole" is presented by E. W. Palfreyman's company. Included in the cast is Bob E. Bliss, comedian; and the Jazz Band.

Vivian J. Edmond's company is at the Theatre Royal, WHITEHAVEN, in a round of popular plays, opening with "The Maid of the Mill."

At the Royal, WINDSOR, Messrs. Summers and Bernard present "Up in Mabel's Room." An excellent cast includes Kittie Aasen as Mabel Essington, and Richard Summers as Garry Essingworth.

Reginald Maddox is presenting the pantomime "Little Miss Muffet" at the Theatre Royal, WORCESTER.

"WHISPERS."

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There is much to amuse in the latest offering of Mr. Low Lake, staged with emphatic success on Monday evening at the Chelsea Palace Theatre, "Whispers," of which there are twelve (numbers 2, 4 and 9 especially are instances melodious and attractive).

The revue starts with a bellow, "A big gentleman, with voice to match, rises in the stalls and has a noisy argument with the song-writers and warblers on the stage. The successive whispers comprise Dolly Bindley, who was very piquant and alluring in "Love's a Merchant," while an "extra" afforded scope for the exercise of the comic powers of Mr. Archie Glen, who was extremely funny as an extra waiter. Miss Hilda May and Monty Golding in this act were much in evidence. "The Art of a Fan" was very prettily told in song by Daisy Bindley. In the New Year's Eve exploits of a burglar, Miss Jennie Gregson showed herself to much advantage as the wife, and later this artist's exceptionally clever study of a Mrs. Arris, a charlady with a strong predilection for strong drink, proved the undoubted hit of the show. In association with Archie Glen, Jennie Gregson's versatility had scope in "Michigan," which was sung with verve. In "The Temple of

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three weeks before opening.ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials
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of photographs required, please state so.COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
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Amount of weekly pensions, £59 14s. 6d.
Amount of grants, loans, fares, &c.,
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